



Spikes Asia
FESTIVAL OF CREATIVITY

ENTRY KIT

2016

Because winning a Spike seems an elusive prize, you can begin to believe that, behind the scenes of the work that does win, a series of serendipitous circumstances must have combined to make it all possible – the perfect brief, the brave client, a brilliant concept and a fat budget all assembling in the right place at the right time. But that’s almost never the case.

The most celebrated and successful work hardly ever enjoys a dream run from idea to execution. Instead, they’re most often eked out, fought for, agonized over and eventually sent into the world the same way kids are deposited at the school gates on their first day – tenderly and trepidatiously, because their future is uncertain. It’s the late nights and hard graft that turns good ideas into great ideas; taking chances, pushing harder, rallying support, sticking to your guns and hoping for the best.

Everyone who enters a piece of work is passionately campaigning for creativity. Recognising this creative struggle, and celebrating the results, is why the awards exist. There are a couple of developments this year. The Digital Craft Spike and the Music Spike. These important additions remind us that the festival reflects an ever shifting branded communications landscape. Spikes Asia continues to evolve with industry trends, ensuring the categories accurately represent the way highly creative work is produced and experienced now, and help point the way forward. They are Asia’s enduring symbol of creative excellence, and for winners, they are a moment in time – crystallising an achievement that will be remembered as a career highlight.

We understand the blood, sweat and tears behind the work that’s entered, and the amount of hope you have for its success. We also understand that entering is in itself no small feat. So, with this year’s competition now open, I wanted to take a moment to remind you that we’re here to help as much as we possibly can.

Remember each award is supervised by an expert. An Awards Manager. They have extensive knowledge when it comes to their category and you can ask for their advice or assistance at any time – I really encourage you to do it. They also oversee every stage of the process, taking tremendous care of entries and preserving a level playing field for them. By the time your work reaches the jury rooms it will have been viewed half a dozen times or more to ensure everything is correct and operational, allowing judges to focus on their task of selecting the winners.

We want to thank you for your support of Spikes Asia. The high standard of your work, and the immense effort which goes into entering, ensures that these awards remain a coveted and prestigious creative accolade that is highly recognised throughout the industry.

Wishing you the very best of luck.

Simon Cook

Director of Awards
Lions Festivals

If you would like to get in touch at any stage during the process please contact us on +85221225213 or awards@spikes.asia

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SPIKES ASIA

GENERAL INFORMATION

KEY DATES

BEFORE THE FESTIVAL	11 May 2016	Entries open (Eligibility dates 1 July 2015 – 31 August 2016)	
	22 July 2016	Entries deadline	
		SHORTLISTS ONLINE	AWARDS CEREMONY & WINNERS ONLINE DATE
DURING THE FESTIVAL	21 September 2016	Design Direct Entertainment Film Film Craft Healthcare Media Outdoor PR Print & Publishing Promo & Activation Radio	23 September 2016
	22 September 2016	Digital Digital Craft Mobile	23 September 2016
	23 September 2016	Creative Effectiveness Music Integrated Grand Prix for Good	23 September 2016

NOTIFICATION OF WINNERS

1. All judging takes place in Singapore, the award winning entries will be selected by an international jury.
2. Shortlisted work and winners will be announced on www.spikes.asia.
3. Winners are announced at the relevant Festival award shows and will appear online.
4. The Entrant Company will be named alongside the winning work, at the awards show and will receive trophies and certificates, where appropriate.
5. Duplicate trophies can be purchased by other companies or individuals credited on the work, after the Festival.

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Spike	Fee before 22 July 2016	Fee after 22 July 2016
Creative Effectiveness	SGD 740	SGD 800
Design	SGD 485	SGD 545
Digital	SGD 485	SGD 545
Digital Craft	SGD 485	SGD 545
Direct	SGD 485	SGD 545
Entertainment	SGD 585	SGD 645
Film	SGD 485	SGD 545
Film Craft	SGD 500	SGD 560
Healthcare	SGD 485	SGD 545
Innovation	SGD 565	SGD 625
Integrated	SGD 740	SGD 800
Media	SGD 485	SGD 545
Mobile	SGD 485	SGD 545
Outdoor	SGD 485	SGD 545
Music	SGD 485	SGD 545
PR	SGD 485	SGD 545
Print & Outdoor Craft	SGD 485	SGD 545
Print & Publishing	SGD 485	SGD 545
Promo & Activation	SGD 485	SGD 545
Radio	SGD 485	SGD 545

A SGD 60 late fee per entry will be added after the original 22 July 2016 deadline.

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CANCELLATIONS, REFUNDS AND WITHDRAWALS

ENTRANT WITHDRAWALS FROM THE FESTIVAL:

A. Entrant withdrawals before the official deadline of 22 July 2016

If an entrant withdraws work they have paid for from the festival before 22 July 2016, the following options are available to them:

- I. Submit a new entry into Spikes Asia Festival of Creativity, up to the final published deadline.
- II. Be issued a refund after the Festival has ended.
- III. Use the credit at a future Spikes Asia Festival of Creativity.

B. Entrant withdrawals after the official deadline of 22 July 2016

If entrants withdraw work they have paid for from the festival after 22 July 2016, they are not eligible for a refund or credit towards future Spikes Festivals, regardless of any extension of the original deadline. This rule applies, regardless of the reason for withdrawal. This includes, but is not limited to; the work not airing in time, client consent being removed, wanting to enter a different category or new/updated media (i.e. case film, JPG, PDF, etc.).

However, it is possible to submit a new entry into Spikes Asia Festival of Creativity, up to the final published deadline.

FESTIVAL ORGANISER WITHDRAWALS, AT ANY TIME:

The Festival Organisers may withdraw ineligible work from the festival at any time before or after the official deadline. If the Festival Organisers withdraw work that has been paid for, the following options may be available to the entrant:

- I. Submit a new entry into Spikes Asia Festival of Creativity, time-allowing and only at the discretion of the Festival.
- II. Be issued a refund after the Festival has ended.
- III. Use the credit at a future Spikes Asia Festival of Creativity.

Festival withdrawal reasons include, but are not limited to, the following:

- The work was entered the previous year, in the same Spike award
- The work has been entered too many times
- The work is in the wrong category
- The work has been deemed ineligible for the Festival (see 'Rules: Entrant position', 'Rules: Festival position' and statement on 'Ineligible or scam entries' for more information).

ALL WITHDRAWALS:

- If an entry is submitted to replace a withdrawn entry that has already been paid for, the funds will be transferred, whenever possible, to the new entry. Select the 'Bank Transfer' option at the point of payment on the new entry to pursue this option.
- Any difference in the cost of the entries must be covered by the entrant.
- If the entry being replaced was charged at the early fee rate, this lower fee will be honoured for the

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replacement.

- All invoicing will be conducted post Festival, at which time credit notes will be issued for any entries eligible for refunds or credit for future Festivals.
- Refunds can only be requested after a credit note has been issued. This credit note entitles you to a refund, or use of the funds towards future Spikes Festivals.
- To request a refund you must send the following to the Spikes Asia finance team at payments@spikes.asia:
 1. A copy of the credit note from our finance department
 2. Proof of the original payment (for the sale(s) referenced on the credit note) e.g. Bank Transfer confirmation or Credit Card confirmation
 3. The following bank details issued on company headed paper (if eligible to be refunded via this means):
 - Account Name**
 - Account Number**
 - Bank Name**
 - Bank Address**
 - Sort Code (if applicable)**
 - BIC/SWIFT (if applicable)**
 - IBAN**
- To request using this credit for future Spikes festivals, you must send the following to the Spikes Asia finance team at payments@spikes.asia
 1. A copy of the credit note from our finance department
 2. Festival submission details, included entry reference number, e.g. Spikes Asia 2016 SAA /100

The credit will be offset against any future balance outstanding for payment.

Refunds or credit for a future Festival are only allowed to the company as specified on the credit note. Credit cannot be transferred to another company.

RULES: ENTRANT POSITION

1. Entrants must obtain permission to enter their work from the commissioning client/brand-owning company before entering the Festival. The Festival may request proof of this permission at any point, before or after the judging.
2. The client's contact details must be provided in the entry form. The Festival reserves the right to contact the client, if necessary and the entrant shall notify the client accordingly.
3. There can only be one entrant company per entry. The entrant company is responsible for payment of entry fees and will be considered the entry's sole contact. Multiple companies can be credited for their contribution to the work entered.
4. Work must have been created within the context of a normal paying contract with a client, except in the case of self-promotion and non-profit organisations. In the case of non-profit organisations, the client must have approved all of the media/production/implementation.
5. Speculative and conceptual advertising is not eligible for entry. Please refer to our official statement on 'Ineligible or scam entries' for more information.
6. Entrants must not enter work which has been banned or withdrawn from airing. If found to be entered it will be cancelled by the Festival with no refund.
7. Work must be submitted exactly as published, aired or implemented and must not be modified for the awards entry.
8. Work must have aired, launched or been released to the public for the first time between 1 July 2015 and 31 August 2016. When entering a campaign that may exceed this period, a minimum of two thirds must fall within this window.
9. The Creative Effectiveness category has broadened its scope to include previously shortlisted or awarded campaigns from the past three years; replacing the previous eligibility range of one year and allowing entries to demonstrate the longer term effects of creative work.
Entries will be accepted on the basis that:
 - I. They are designed specifically for and to run in the Asia Pacific* region and are created by agencies in the Asia Pacific* region
 - II. They are designed specifically for and to run in the Asia Pacific* region and are created by agencies outside the Asia Pacific* region
 - III. They are designed to run globally as long as they are created by agencies in the Asia Pacific* region.An entry cannot be submitted into a Spike Award in 2016, if it was entered to the same Spike Award last year. You may enter the work in to an alternative Spike Award, provided that the work meets the eligibility date requirements of point 8, above.
*For the purpose of Spikes Asia, those countries are: Australia, Bangladesh, Bhutan, Brunei, Cambodia, China, Hong Kong, India, Indonesia, Japan, Korea, Laos, Malaysia, Maldives, Mongolia, Myanmar, Nepal, New Zealand, Pakistan, The Philippines, Singapore, Sri Lanka, Taiwan, Tasmania, Thailand, Vietnam, Turkmenistan, Uzbekistan, Kyrgyzstan, Tajikistan.
10. If further results become available after entry submission, the Festival Organisers will accept written additions to the results section of the entry form, up to 1 August 2016. This does not apply to entry media e.g. case films and JPGs, which cannot be replaced after submission.
11. In the event that a campaign runs over an extended period of time with multiple implementation dates, it is the responsibility of the entrant to provide proof of the campaign's adequate evolution from year to year. The Festival has the right to decide if the entry has evolved sufficiently that it may be regarded as a new entry and thus be deemed eligible.
12. Work which is not in English can be translated or subtitled, so that it can be understood in English, exactly as it was published or aired. If translating, please note that dubbing is not allowed. Voiceovers can be translated but visible speech must be kept in the original language and subtitled.
13. Case films must be in English.
14. Digital and physical materials must be submitted without any reference to your agency or any contributing creative companies or persons as judging is anonymous.
15. Entries cannot be withdrawn by entrants after 15 August 2016. Please refer to our official statement on 'Cancellations, refunds and withdrawals' for information.
16. Entry media, including primary uploads and all supporting media must be final at the point of entry completion. No replacement or additional media will be accepted after an entry has been finalised and received by the Festival.

RULES: ENTRANT POSITION

17. Creative team credits will be published on our website as typed in your entry form. Credits cannot be altered until after the Festival when a specific period of time will be allocated for making amendments or additions to credits.
18. Entrants must submit their work according to our entry deadlines. This allows sufficient time for entries to be processed and reviewed, and for any issues to be resolved.
19. Entrants are not permitted to enter work which is in breach of the rules above.

RULES: FESTIVAL POSITION

1. The Festival may at any time refuse or withdraw entries which according to their judgement:
 - breach laws, regulations or codes of practise
 - offend national sentiments, religious sentiments or public taste
 - do not meet our eligibility date rulings
 - in any other way contradict the codes of practise upheld by the Festival

The Festival is part of the Ascential Group which pledges to trade legally and respect all laws including the Trade Sanctions imposed by EU and US Governments. We operate to a Group Sanctions Policy which means that we cannot accept entries from people or entries in relation to projects, based, residing or connected with a country subject to EU and/or US Government sanctions.

2. The Festival will make category changes to ensure that all work is showcased in its best light. Entrants will be informed if category changes are made.
3. The Festival may at any time request media scheduling details, client confirmation in writing or any other further information needed verify the authenticity of a piece of work.
4. In the event of a complaint against any winning or shortlisted entry, the Festival Organisers will conduct an investigation into each case and will request detailed documentation from all parties concerned including the complainant, the entrants and the client. If the complaint is upheld, entries and, if applicable, awards, will be withdrawn accordingly.
5. Entrants or companies who are proved to have deliberately and knowingly contravened any rules relating to eligibility may be barred from entering the awards for a period of time following the Festival as specified by the Festival Organisers.
6. The Festival reserves the right to withdraw work which breaches any of the Festival rules. Please refer to our official statement on 'Ineligible or scam entries' for more information.

GENERAL INFORMATION

GLOSSARY OF TERMS

SPIKE

The award itself, e.g. Mobile Spike

SECTION

Spikes are broken in to sections e.g. A. Use of Technology

CATEGORY

The sections contain different categories, e.g. A05. Wearable Technology

MEDIUM

The medium a piece of work ran on e.g. print, mobile. When making Healthcare only entries, you will have to specify the medium.

MEDIA PLACEMENT

The channel or medium used for the execution e.g. Billboard, TV placement etc.

When asked for this information, you will be required to state the date of the specific execution.

EXECUTION or ACTIVATION

A specific advertisement or instance of branded communication e.g. a particular Coca-Cola TV spot, poster or branded event

CAMPAIGN

A coordinated series of linked, multi-channel executions with a single idea or theme.

Campaigns of this nature should be entered as a single entry in the following Spikes:

Design

Digital (Sections: A. Web Campaign, H. Campaign)

Direct

Entertainment

Integrated

Media

Mobile (Sections: F. Social, G. Campaigns)

Music

Outdoor (Sections: D. Ambient, F. Integrated)

PR

Promo & Activation

As well as the following Healthcare mediums:

Branded Content

Digital (except Online Films)

Integrated Digital Campaign

Integrated

Mobile

Ambient Outdoor

Integrated Outdoor Campaign

PR

Use of Technology

GENERAL INFORMATION

GLOSSARY OF TERMS

CAMPAIGN OF EXECUTIONS

A series of 2 or more executions of the same creative idea, advertising the same product/service, via the same medium.

Each execution in a campaign of executions will be considered a separate entry and must be submitted and paid for as such. Entries submitted as part of a 'campaign of executions' cannot be entered again as a single entry.

Campaigns of this nature should be entered as multiple individual entries in the following Spikes:

Digital (D01, D02, D04)

Film

Film Craft

Outdoor (Sections: A Billboards & Street Posters, B. Indoor Posters, C. Digital Outdoor, F. Outdoor Poster Craft)

Print & Outdoor Craft

Print & Publishing (Sections: A. Print & Publishing)

Radio

As well as the following Healthcare mediums:

Print (Sections: Print, Print & Poster Craft)

Outdoor (Sections: Outdoor)

Film

Radio

Digital (Sections: Digital: Online Video)

Film Craft

Radio Craft

GENERAL INFORMATION

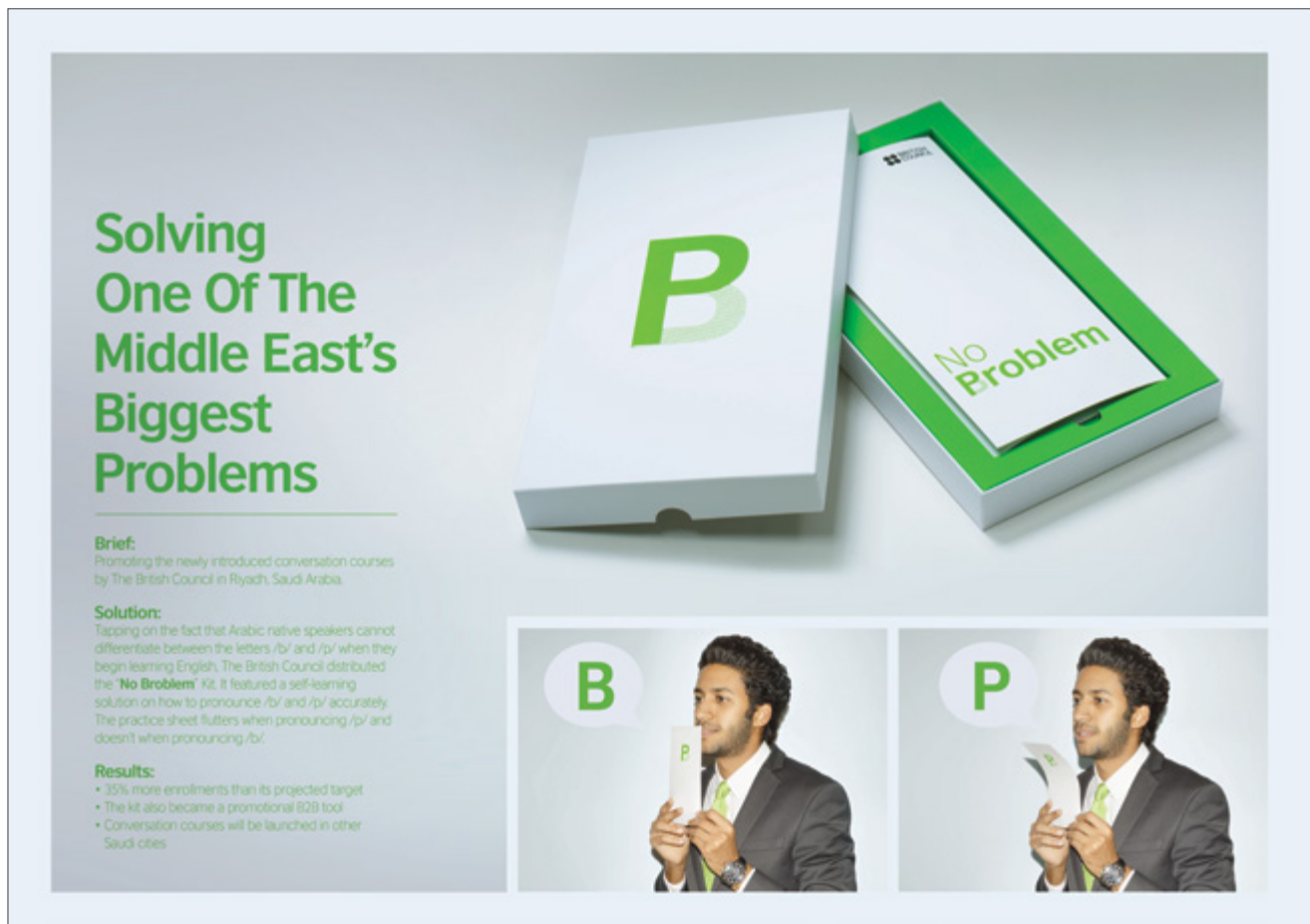
DIGITAL & MATERIAL SPECIFICATIONS

DO NOT REFER TO THE NAME OF YOUR AGENCY OR ANY CONTRIBUTING CREATIVE COMPANIES OR PERSONS ANYWHERE ON YOUR MEDIA OR MATERIALS AS JUDGING IS ANONYMOUS.

IMAGES

PRESENTATION IMAGE EXAMPLE

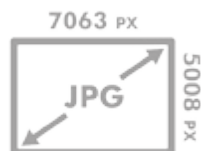
The digital presentation image is a visual presentation of your work, including images and text (100 words max covering the brief, execution and results).



Digital & Material Specifications

DIGITAL PRESENTATION IMAGE

A visual presentation of your work, including images and text.
Text = 100 words max, covering the brief, execution and results.
Specifications: JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB



MOUNTED PRESENTATION IMAGE

The physical version of your digital presentation image, printed on foam board.
Specifications: 594mm x 420mm.



UN-MOUNTED PRESENTATION IMAGE

The physical version of your digital presentation image, printed on flexible paper.
Specifications: 594mm x 420mm.



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DIGITAL & MATERIAL SPECIFICATIONS

PROOF EXAMPLE

The digital version of the original advertisement or execution, as it ran.

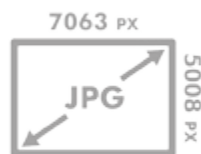


Digital & Material Specifications

DIGITAL PROOF

The digital version of the original advertisement or execution, as it ran.

Specifications: JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB.



MOUNTED PROOF

The physical version of your digital proof, to be used for judging. A high-quality print of the execution, on foam board.

Specifications: 594mm x 420mm.



UN-MOUNTED PROOF

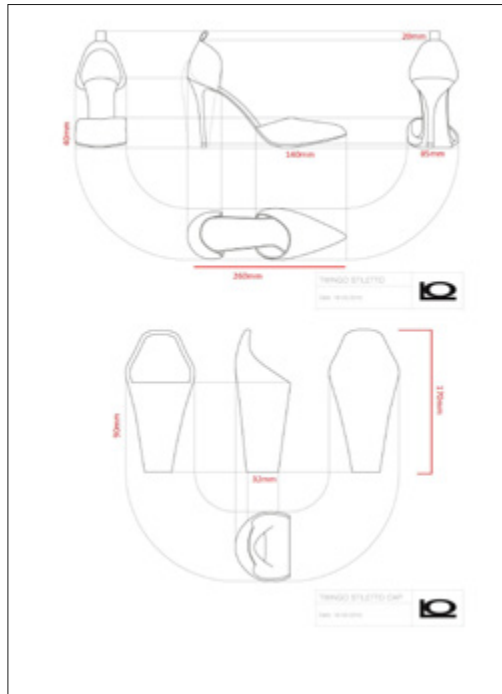
The physical version of your digital proof, to be used for judging. A high-quality print of the execution, on flexible paper. Do not glue on to card.

Specifications: 594mm x 420mm.



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DIGITAL & MATERIAL SPECIFICATIONS



SCALE DRAWING

Scale drawing of the final product showing scale and measured 1st or 3rd angle projections.

Specifications: JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB.

SUPPORTING IMAGES

Digital images that may help support your entry in the jury room. Maximum 5. Only to be included if necessary and relevant.

Specifications: JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB.



"Thanks old sports!
€ 10.000 go to EXIT-Deutschland."

NAZIS
against
NAZIS

Germany's
most involuntary
charity walk

GENERAL INFORMATION

DIGITAL & MATERIAL SPECIFICATIONS

VIDEOS

VIDEO FILE SPECIFICATIONS:

Please encode a high quality video as .MOV or .MP4.

maximum file size is 350MB. Please get in touch if your file is over 350mb, eg. feature film.

	Video Aspect Ratio	Resolution	Format / Codec	Audio
Preferred	Full HD 1080px	1920px x 1080px	.MOV/H.264	AAC, Stereo, 48kHz
	HD 720px	1280px x 720px		
Accepted	4:3 or 16:9	1024px x 576px	.MP4/H.264	AAC, Stereo, 48kHz
		720px x 576px		
		854px x 480px		
		640px x 480px		

Digital & Material Specifications

CASE FILM (120 SECONDS, MAXIMUM)

A short film explaining your work. Content includes the brief, execution and results.

This will be used in judging and displayed publicly.

Specifications: .MOV/ .MP4, 350MB.

[Example Case Film](#)

FILM

The original film advertisement or content, exactly as it aired. No extra slates or information. Work which is not in English should be subtitled, so that it can be understood in English, exactly as it was published or aired. Please note that dubbing is not allowed. Voiceovers can be translated but visible speech must be kept in the original language and subtitled.

Specifications: .MOV/ .MP4, 350MB.

[Example Film Entry](#)

DEMO FILM (120 SECONDS, MAXIMUM)

Depending on the Spike being entering, this is either a 'making of', a recording of the activation in action or a walk through showing the specific elements of your work. Demo Films should be in English.

Specifications: .MOV/ .MP4, 350MB.

[Example 'Walk through' Demo Film](#)

[Example 'Making of' Demo Film](#)

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DIGITAL & MATERIAL SPECIFICATIONS

AWARDS SHOW FILM (30 - 45 SECONDS)

A shorter, edited version of your case film. This will be shown at the award show, should your work win gold. It will not be shown to jury. Awards Show Films should be in English.

Specifications: .MOV/ .MP4, 350MB, 30 – 45 seconds.

[Example Awards Show Film](#)

URLS

URLs must start with "http://" and must be accessible WITHOUT a login or password. Please ensure that your URL is accessible online until 30 September 2016.

CONTENT URL

Direct link to your digital execution e.g. website, microsite, app download page or social media page.

[Example of a website entry](#)

[Example of a microsite entry](#)

[Example of an app download page](#)

[Example social media post](#) – Example 1

[Example social media post](#) – Example 2

VIDEO URL

Direct link to where the online video originally aired.

[Example Video URL](#)

PRESENTATION WEBPAGE URL

If your direct link is not in English, you may provide a URL which leads to a page which explains your work in English.

[Example Supporting Webpage URL](#)

OTHER

RADIO FILE

MP3 audio file of original radio advertisement, as it aired.

Specifications: 258 kbps preferred, 128 kbps = minimum accepted.

RADIO SCRIPT

English script of original radio advertisement. Scripts will be read by the jury and should exactly replicate the original version as it aired.

DIGITAL SUPPORTING CONTENT

Any supporting documents, videos, or radio files which are relevant to your entry.

File types accepted: jpg, mp3, mp4, mov, doc, docx, pdf, xls, xlsx, ppt, pptx

CREATIVE EFFECTIVENESS APPENDIX

A collection of supplementary material to support the written submission. Could include graphs, diagrams, press clippings, screen grabs, original source data submitted as a single PDF file.

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DIGITAL & MATERIAL SPECIFICATIONS

PHYSICAL SUPPORTING MATERIAL

Any devices, samples, products or other tangible materials submitted for judging. Should you have assembly instructions, please contact awards@spikes.asia

PACKAGE LABEL

The address label provided with your confirmation email, after payment. Only relevant for Spikes which require physical materials. The package label is for the outside of the package.

ENTRY LABEL

The individual entry labels provided with your confirmation email, after payment. Labels have individual entry numbers which are specific to the entries that you have made, and are vital for us to identify your physical material when it arrives. The entry labels must be attached to the board, proof or supporting material, as appropriate.



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LABELLING & MAILING INSTRUCTIONS

- Once your entries are completed, you will be sent labels for the entries that require you to send physical materials to us. The labels are vital to identify your work from the hundreds of entry materials we receive.
- On your confirmation email, there will be an package address label for the outside of your package(s) and individual entry labels for each of your specific entries.
- Instructions on where and how to attach them are in your confirmation email. You can also download them from your online account. We are unable to accept entry materials which are not labelled correctly.
- Entrants must cover all courier and mailing costs in advance, to secure the delivery of their materials. The Festival Organisers cannot accept responsibility for packages at any stage of transit. If entries are lost, held up at customs or require payment for delivery, resolution is the sole responsibility of the entrant.
- A Customs Invoice should be included in your consignment, saying: 'FESTIVAL MATERIAL - NO COMMERCIAL VALUE'. A nominal amount of money, e.g. SGD 5 per material, can be stated if necessary.
- Products should be insured against damage or loss in transport. We do not accept any liability for any loss, damage or expense incurred.
- Physical support material becomes the property of the Festival Organisers once it has been received. We cannot return materials to entrants after judging. In exceptional circumstances and at the Festival's discretion, we may agree to return large or valuable items however, this must be pre-agreed with the Festival in writing and all transit costs must be covered by the entrant. Please email awards@spikes.asia for more information.
- Do not refer to the name of your agency or any contributing creative companies or persons anywhere on your submission materials as judging is anonymous.

Please send all physical materials by courier or registered mail to:

Asian Advertising Festival (Spikes Asia) Pte Ltd
21 Media Circle
#05-05
Infinite Studios
Singapore
138562
Our telephone number is +85 (0) 221 225213

TREATMENT & PUBLICATION OF ENTRIES

For the purpose of this paragraph, 'entry/campaign' means the work you enter into the Festival and 'Organiser' means Lions Festivals Limited. With effect from your submission of an entry, the following terms apply:

1. By submitting any campaign in the course of entering the Festival awards, the entrant acknowledges that such material will be used for the Festival Purposes (as defined below), on the terms set out herein.
2. Entrants may be required to supply additional material of any shortlisted or winning work for any promotional publication and exhibitions held after the Festival.
3. In order to promote the Festival, the organisers may, but shall not be obliged to, do all or any of the following which are the "Festival Purposes":
 - Screen or publish all materials submitted to the Festival Organisers for purposes of conducting and promoting the Festival, including all entry/campaign, with or without charge at public or private presentations, in such manner and form as the Festival Organisers reasonably think fit;
 - Reproduce all materials submitted to the Festival Organisers - including all entry/campaign in the Spikes Asia website and offline for the purpose of conducting and promoting the Festival;
 - Permit the material to be used directly or indirectly for the purpose of promoting the Festival;
 - Reproduce any entry/campaign into a collection of advertisements which may be offered for sale anywhere in the world. Such a collection may not, nor may any extracts of it, be copied, marketed or sold by any organisation other than the Festival organisation or any organisation authorised to do so by the Festival. This may include adaptation/translation by a third party; provided, however, that Festival Purpose shall exclude any action that may violate (a) any applicable law, or (b) any restriction placed on the use of that material by its legal owner, permitted licensee or third party whose property is included within such material as disclosed to the Organisers by the entrant and notified to the Organiser as detailed below (each of (a), and (b), a "Restriction").
 - To the extent that the entrant is not the owner of the material comprising the campaign, the Organiser's exercise of the Festival Purposes shall be subject to any Restrictions. The entrant shall use commercially reasonable endeavours to ensure that the organiser may exercise the Festival Purposes, but shall not, in any event, be required to spend any money in order to permit the Organizer to do so, and entrant's failure to obtain sufficient rights in order to enable the Organizer to do so shall not give rise to any liability on entrant's part; and the entrant shall notify the Organiser in writing (including by e-mail) of any Restriction as soon as reasonably practical on becoming aware of the same. For the avoidance of doubt, "commercially reasonable endeavours" shall include the entrant using its commercially reasonable efforts to attempt to cause the applicable third parties to agree to permit the Organiser to exercise the Festival Purposes, but shall not require the entrant to retrospectively amend or agree new terms of engagement for any Campaign already commissioned.
 - Each entrant agrees to assist the Festival Organisers (at the sole cost and expense of the Festival Organisers) in every reasonable way in supporting any legal action that may be taken against the Festival in relation to the exercise of the rights set out in the paragraph above and to supply information to the Festival Organisers immediately should they become aware that an unauthorised collection or compilation including their Advertisement is available for sale or distribution.
 - Each entrant confirms to the Festival Organisers that they have the legal right to enter the campaign into the Festival on the terms of these entry rules, subject to any Restrictions, the exercise by the Organiser or its authorised agent of the Festival Purposes shall not infringe the rights of any third party, nor breach any applicable laws. If the Organiser receives any claim from a third party in relation to your entry, then without prejudice to any other rights or remedies available to the Organiser, you shall promptly assist the Organiser to deal with the claim, including but not limited to the provision of all documentation establishing ownership of rights in the entry.
 - All entries and their subsequent feature, display, exhibition or presentation should be considered for the purpose of criticism and review only and does not constitute any recommendation, endorsement or promotion of the products or services featured therein by Lions Festivals Limited, any of its affiliates, or otherwise. Subsequent features, displays, exhibitions or presentations do not represent the views or opinions of lions festivals limited or its affiliates and no reliance should be placed on any part of the feature other than for the purpose of evaluation as an entry to the Festival. Lions Festivals Limited and its affiliates do not accept any liability of any kind in respect of any feature, display, exhibition or presentation or any product or service referred to in any future feature, display, exhibition or presentation.

GENERAL INFORMATION

INELIGIBLE OR 'SCAM' ENTRIES: OFFICIAL STATEMENT

INELIGIBLE ENTRIES

Entries will be deemed ineligible if they breach any of the Festival rules (above) or any of the category specific Spike rules.

'SCAM' ENTRIES

Following detailed consultation and discussion with industry leaders, the Spikes Asia Festival by Lions Festivals Limited wishes to make clear its policy on entries into its Festivals which breach the rules.

There are many definitions of "scam", and the issue is rarely black and white. As such, we want to develop a policy that is not only workable but also enforceable.

The role of Lions Festivals (Spikes Asia, Lions Health, Lions Innovation, Lions Entertainment, eurobest and Dubai Lynx) is to set the benchmark for creativity in communications, to celebrate creativity and to reward the industry for outstanding creative work.

Our role is not to come between the client and the agency; it is not to have a negative material effect on agency business; and it is not to penalise individuals from an agency who have not had any association with the work in question.

Our key rules in this regard are simple:

I. All entries must have been made within the context of a normal paying contract with a client, except in the case of self-promotion and work for non-profit organisations. The client must have paid for all, or the majority of, the media/production costs. In the case of work for non-profit organisations, the client must have approved the media implementation and production.

II. Speculative and conceptual advertising are not eligible for entry.

III. Work must be submitted exactly as published, aired or implemented and must not be modified for the awards entry.

It is our policy that when a piece of work comes into question, we request clarification or further information according to the complaint raised. If it is not forthcoming or not adequate, we withdraw the award.

In future we will continue to withdraw awards that do not meet our entry criteria and will announce that we have done so.

OUR ENTRY CRITERIA INCLUDE:

Submitting full client details (including name, position and full contact details).

A senior officer (CD, CEO or Chairman) from the entrant company must authorise the entry.

OUR CHECKS INCLUDE:

That the client is legitimate and that the product corresponds with their portfolio.

Judges are offered the opportunity to raise queries with the organisers and information is gathered accordingly throughout the judging (media schedules, client authorisation, etc.).

GENERAL INFORMATION

INELIGIBLE OR 'SCAM' ENTRIES: OFFICIAL STATEMENT

We believe that banning agencies from entering on a wholesale basis is unfair on blameless individuals. There are many people who work in agencies who may not be involved with an erroneous entry and therefore should not be penalised. Our policy will be to ban the individuals named on the credit list if a scam is discovered.

The length and nature of the ban will be decided based on the seriousness of the case involved. We take the view that not all issues are the same and each case should be dealt with on its own merits.

In summary, the key issues which will guide us through this process are:

1. Was the work approved and paid for by the client?
2. Was the work run using media space paid for by the client?

If an entry fails to meet this or other entry criteria, we will withdraw the award and make an appropriate announcement.

If we deem it is required, we will ban the individuals involved from entering our awards for a specific period of time which will be decided at that time.

GENERAL INFORMATION

MISCELLANEOUS

1. The Spikes Asia Festival is organised and managed by Lions Festivals Limited, a company registered in England and Wales with registration number: 7814172 and registered address: c/o Ascential Group, The Prow, 1 Wilder Walk, London W1B 5AP. References to “us”, “we”, and “our” shall be construed accordingly.
2. Each entrant accepts full responsibility for the quality of entries and discharges the Festival Organisers from any responsibility in respect of third parties.
3. All entrants will strictly observe the Entry Rules. Completion and signature/sending of the Entries Payment Form will imply full acceptance by each entrant of the Entry Rules. Non-compliance with any of the Entry Rules will result in automatic disqualification of the entry.
4. The decisions of the Festival Organisers in all matters relating to the Festival shall be final and binding.
5. In the event of a win, any duties, fees and charges accrued from the transporting of the trophy, will be covered by the recipient, not the Festival Organisers.
6. The Spikes Asia trophy is the intellectual property, including copyright, design rights and trademark rights, of Lions Festivals Limited. Lions Festivals Limited have the exclusive right to and not limited to, reproduce, manufacture, copy, and sell the Spikes Asia trophy in any size or medium, and to distribute or exploit the design of the Spike or reproductions of same by gift, sale, re-sale or licence. No reproduction, replica or other copy of the Spikes Asia Limited trophy may be made or used by any manufacturer, advertiser, organisation or individual except in accordance with these terms unless you have the prior express written consent or license from Lions Festivals Limited.
7. These Entry Rules shall be governed by and construed according to English law and the parties submit to the exclusive jurisdiction of the English courts.



CREATIVE EFFECTIVENESS

Celebrating the measurable impact of creativity. Entries will need to demonstrate hard results over the long term; that is, how the work drove tangible business effects, was instrumental to cultural change or integral in the achievement of brand purpose.

- A number of criteria will be considered during judging and weighted as follows:
 - 25% idea
 - 25% strategy
 - 50% impact and results.
- The same piece of work can only be entered once into Creative Effectiveness.

Only entries that were either shortlisted or Spikes winners at Spikes Asia Festivals 2013–2015 are eligible to enter in Creative Effectiveness in 2016.

Entry Requirements

Within your submission for Creative Effectiveness we will require the following:

- 500 word summary
- 3,000 word submission answering the following questions:
 1. What were the objectives for the creative work?
 2. What was the strategy behind the creative work?
 3. What was the creative work?
 4. What effect did it have in the market?
 5. Explain if there were any other factors that may have impacted on the effectiveness of your campaign.
 6. What was the commercial gain for your client as result of running the creative work?
 7. What do you think this case adds to our understanding of how creativity can be effective?
- Client approval letter
- If your entry has previously been entered into Creative Effectiveness you will need to provide a brief synopsis that outlines the previous iteration of the entry, as the jury will not have access to previous years' papers.

Support Material

It is highly recommended that entrants upload an appendix to support the claims in the written submission. Entrants will not need to supply any support media or any other support materials. The original entry will be shown purely for context and it will not be considered as part of the 2016 judging criteria. It is not necessary to resupply media as they are saved and supplied by the Festival.

Additional Information

- All entries must be paid for and completed online at www.spikes.asia. You will not need to send your submission(s) to the Spikes Asia physical office.
- Entrants must use the template provided on our online entry form. We will not accept any other formats. Other formats will be returned for resubmission.
- Entrants must adhere to the word count limit of: Summary: 500 words and Written Submission: 3,000 words. Failure to do so will result in the return of your entry until it falls within the limit. It must be returned by the deadline otherwise it will not be accepted into the competition.
- The Festival reserves the right to reorganise the entry format to ensure consistency, however we will not modify the content

Top Tips For Writing An Effectiveness Paper

- Evidence from a third party is the most reliable and the most convincing way to demonstrate results
- Agencies and clients both have objectives from a campaign: evidence to support objectives from both parties can be the most powerful
- Referencing evidence throughout the entry and using footnotes is the clearest way to prove that the claims made are based on fact
- The jury will review entries provided in English only so we strongly advise that all evidence is also provided in this format



Tips from the Jury

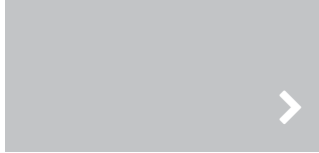
- ‘Make sure you know the difference between efficiency and effectiveness – impact of social buzz versus the impact of sales and behavioural change.’
- ‘We’re looking for cases where the objectives are clear and say where they delivered on those objectives.’
- ‘Social media statistics (views, impressions, etc.) are non-differentiating. They are, in fact, table stakes of what all work must accomplish as a baseline.’

FAQS

- **Can I still enter if I submitted the work into Creative Effectiveness in previous years?**
You are still eligible to enter as long as you demonstrate the most recent results and campaign evolution since the time of your last Creative Effectiveness entry.
- **What if the work was only shortlisted? Can it still win?**
Yes. Creative Effectiveness is judged with different criteria to other categories, with a 50% focus on the results and effectiveness of the campaign, 25% on strategy and 25% on the idea.
- **Does the entry have to be submitted on the Entry Template?**
Yes it does, for consistency for the jury. Please visit the Creative Effectiveness page for this template.
- **Do I need to supply any supporting media?**
Entrants will not need to resupply support media, as they are saved in the Festival’s archives. The 2013–2015 material will be shown purely for context and it will not be considered as part of the 2016 judging criteria.
- **Do I need to send a hard copy of the submission and appendix?**
No, we only need your submission uploaded.
- **Do the graphs, charts and appendix count towards the word count?**
No, they do not.
- **What is the client approval letter?**
Client approval and review of the submission means that the client has approved entry of the campaign into the competition and that they have reviewed the paper and are happy for you to put it forward. Please ensure it is on the client company letter head and that the signatory includes their contact details.

Explore the categories and requirements below:

A. Creative Effectiveness	Materials
A01. Creative Effectiveness	<p>Compulsory</p> <ul style="list-style-type: none"> • Written Submission (3,000 words) • Client Approval Letter <p>Optional</p> <ul style="list-style-type: none"> • Appendix



DESIGN

Celebrating visual craftsmanship. Entries will need to demonstrate how design has been used to define a brand or communicate its key messages; that is work in which a unique visual identity leads to consumer recognition or understanding.

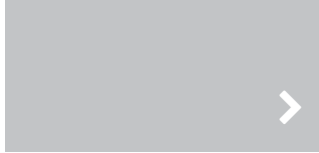
- A number of criteria will be considered during judging and weighted as follows: 40% idea; 30% execution; 30% impact and results.
- There is no overall limit to how many times the same piece of work can be entered into Design as long as the categories chosen are relevant.
- However, the same piece of work may be entered up to three times in 'D. Brand Environment & Experience Design'.

Tips from the Jury

- 'The judges need to understand the project quickly. Avoid long winded intros and long explanations. Also, formulaic videos were boring.'
- 'It's extremely important that the real, actual physical entries are sent in for the Design jury to experience properly.'

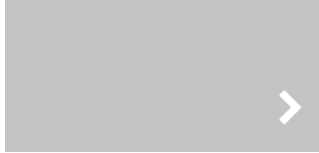
Explore the categories and requirements below:

<h3>A. Comprehensive Branding Programmes</h3> <p>These categories are for developed identity solutions across multiple brand touchpoints and media platforms. Entries in these categories should demonstrate the brand experience across a variety of the following media; e.g. packaging, print, brand collateral, digital content, environment, film content. Wherever possible please supply at least 3 actual examples of the new branding in place e.g. stationery, business cards and other literature, packaging etc. If this is not possible or practical, please supply images in JPG format.</p>	<h3>Materials</h3>
<p>A01. Creation of a new Brand Identity: Consumer / Corporate / Non-profit Creation of a new Brand / Corporate Identity for products or services.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Physical Support Material (recommended) • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>A02. Rebrand / Refresh of an existing Brand: Consumer / Corporate / Non-profit Rebrand / refresh for of an existing Brand / Corporate Identity for products or services. <i>If you are entering this category, please provide sufficient before/after documentation of the rebrand/refresh.</i></p>	

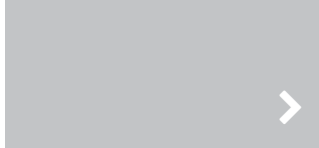


B. Communication Design Please supply a copy of the actual piece. If this is not possible or practical, please supply images (i.e. photo of the actual sample) in JPG format.	Materials
B01. Publications & Brand Collateral Including but not limited to magazines, newspapers, brochures, articles, etc. Collection of media used to promote the brand and support the sales and marketing of a product or service. Including but not limited to press/media kits, computer games, CD, DVD, record sleeves, letterheads, business cards, etc.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Physical Support Material (recommended) • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
B02. Promotional Item Design Focus will be placed on the use of an item to promote and further a brand's communication, which should demonstrate a clear understanding of the brand's target audience. Including but not limited to clothing, promotional gifts and samples, guerrilla marketing accessories, promotional items and brand merchandise. <i>The products should be created for marketing purposes only. The products should not be sold but instead used to establish a deeper brand connection or to widen the client's target market.</i>	
B03. Self-Promotion Any type of media format designed by agencies to promote themselves.	
B04. Posters Any type of media format designed by agencies to promote themselves. <i>Poster campaigns of 2+ should be entered combined into a single entry.</i>	
B05. Books Including editorial and cover design for printed books. Please indicate in your submission whether you would like the cover or the whole book to be considered/ judged. <i>E-books should be entered in D01. Digital Design</i>	

C. Digital Design	Materials
C01. Digital Design Focus will be placed on the execution of design to aid the function and use of the digital application, rather than the functionality. Including but not limited to websites, microsites, online publications, digital installations, apps, etc.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content



<h2>D. Brand Environments & Experience Design</h2> <p>The Brand Environment & Experience Design categories are focused on the personal experience of the brand story or message as told in space and in time. Entries should convey why the target audience find their experience remarkable, meaningful and memorable. It is highly recommended that entries in this category provide a Case Film to demonstrate the live experience and how it moves people in reality. Please also supply 3-5 images in JPG format showing different views of the interior or exhibition, including a floor plan or layout if helpful or practical. The same entry can be submitted up to 3 times in this section.</p> <th data-bbox="1102 199 1497 501"> <h2>Materials</h2> </th>	<h2>Materials</h2>
<p>D01. Retail Demonstrating a new or developed design and construction of the retail space. Consideration will be placed on the functionality to the product or service being sold, presentation of the clients brand values and ease of sale. Entries in this category may include but are not limited to department & specialist stores, supermarkets, DIY stores, pharmacies, opticians, hairdressers, beauty salons, laundry service, banks, estate agents, telecom, car showrooms, shops in shop, mono and multi brand retail spaces.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Physical Support Material (recommended) • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
<p>D02. Point of Sales & Consumer Touchpoints Entries in this category should fall into one of the three categories below. - Communication around the merchandise with the purpose to drive immediate sales: Posters, on shelf communication, integration of digital IE QR Codes, etc. - Visual merchandising & retail fixtures with the purpose to drive immediate sales: Product Displays, retail fixtures, cardboard POS, instore merchandising, visual merchandising/ display, etc. - Post Purchase Collateral: Shopping bags, gift wrapping, instore catalogues, etc. <i>Entries musts show the work within the sales environments and provide results of the effectiveness.</i></p>	
<p>D03. Live Events Focus on the narrative and storytelling elements throughout an event rather than the space itself. Event types such as athletic events, promotional events, festivals. The elements of focus include the programme, film content, sound, light, guests, script, performance, hosts, and use of product, all of which play a part of the holistic journey throughout the event.</p>	
<p>D04. Installation & Environment Installations for the purpose of brand communication and brand experience. Installations that operate within a space, rather than space itself, the object is the medium that is being judged to communicate and share a brand experience. The submitted work should have a commercial agenda with the space used as a brand marketing tool.</p>	
<p>D05. Multichannel Experience Entries in this category should be able to demonstrate the user experience and a user journey across online and offline channels and how the experience creates a personalised offer to the customer/user. Focus will be placed on the user journey, human interface moments and the holistic brand experience across multiple touchpoints. Touchpoints may include (but are not limited to) the web, email, mobile and tablet devices, kiosks, retail touchpoints, and physical locations (such as storefronts or service centres). The jury will be looking at how the personal connections across different media are built and maintained. <i>For entries in this category we highly recommend supplying a case film and visualised customer journey maps/ diagrams to demonstrate the user journey. .</i></p>	
<p>D06. Trade Stands / Exhibitions The design of trade stands to create a brand experience that drives sales. Focus will be placed on the stands use of space and interaction as a marketing tool and vehicle for its commercial agenda.</p>	

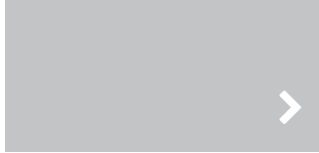


E. Packaging Design Packaging used to promote, sell or display the following items. Please supply a sample of the actual packaging piece or range. If this is not possible or practical, please supply images in JPG format.	Materials
E01. Food To include all types of food packaging, such as packaging specific to retail stores and generic brands (own / private label), for fast selling consumer products (Core FMCG) and/or designer and luxury product packaging (premium brand).	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Physical Support Material (recommended) • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
E02. Drinks To include all types of packaging for drinks, such as packaging specific to retail stores and generic brands (own / private label), for fast selling consumer products (Core FMCG) and/or designer and luxury product packaging (premium brand).	
E03. Beauty & Healthcare All types of packaging for beauty products & cosmetics. All types of packaging for health products and Over-the-Counter pharmaceutical products.	
E04. Other Packaging All other types of packaging not covered by E01 to E03.	

F. Product Design	Materials
F01. Consumer Products Focus will be placed on its visual impact as well as the use and experience of the brands values through design. Entries in the consumer goods categories will take the following elements into consideration; form, function, problem solving, innovation, production and research. Please note that the products must be sold with the festival's eligibility dates.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Physical Support Material (recommended) • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
F02. Well-being, Environmental Impact & Solution Entries will be judged on how effective the solution is in solving real life problems and focus will be placed on the ergonomic functionality and day to day solutions provided through design. It's about making people's lives better through design or the design process. The entries will not be judged on their results in marketing or sales. Areas of consideration for the jury will include but are not limited to health and medical, educational, environmental / energy saving, disaster relief. Please note – all entries submitted in this section will be judged by the scale and audience/consumer reach of the client involved.	



<p>G. Use of Design Craft</p> <p>Entries will be judged by their use of design craft as an aid in communication and experience to inform brand ethos and product messages. Focus will be placed on how the use of craft amplifies the brand or message of the campaign, rather than purely judging the craft itself.</p>	<p>Materials</p>
<p>G01. Typography Best use of type as an aid to communicate the brand or its intended message. <i>Posters that feature as part of a campaign of 2+ can be combined and entered as a single entry but it will be judged as a whole and not on the individual merits of each ad.</i></p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical)
<p>G02. Illustration Best use of illustration as an to aid to communicate the brand or its intended message. <i>Posters that feature as part of a campaign of 2+ can be combined and entered as a single entry but it will be judged as a whole and not on the individual merits of each ad.</i></p>	<p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG • Case Film • URL
<p>G03. Logo Design Focus will be placed on the simple application of the logo or trademark to help create or refresh a company’s brand or corporate identity and foster their immediate customer recognition.</p>	
<p>G04. Sound Design Focus will be placed on the use of sound or music to enhance the user or viewers experience. Entries in this category may include but are not limited to website, videogames & apps, titles, channel idents, sound logos, environment and installation. <i>Please supply either a case film showcasing the user experience and interaction of the work, or an MP3 file. Please note that an MP3 is not required if a case film has been provided.</i></p>	
<p>G05. Motion Graphics / Moving Images Design Focus will be placed on the use of animation, motion graphics to communicate the brand or its intended message. Including but not limited to channel branding, brand film, ads, product video, programme branding, graphic overlays, title sequences, projections, other video content, corporate / image film, etc. Creative application of video, moving images and digital footage to communicate the brand or its intended message. Including but not limited to channel branding, brand film, ads, product video, programme branding, graphic overlays, title sequences, projections, other video content, corporate / image film, etc.</p>	
<p>G06. Photography Creative application of photography, artwork, or other images. Entries in this category may include but are not limited to album artwork, editorial, packaging, publications, posters.</p>	
<p>G07. Copywriting Writing for brands / tone of voice copy created to embody or further a brand's message or campaign. This category is open to work across multiple platforms from posters, packaging, leaflets, websites etc.</p>	



DIGITAL

Celebrating creativity which is experienced digitally. Entries will need to demonstrate an idea indigenous to, or enhanced by, the digital environment; that is work originating from online platforms and innovatively utilising associated technologies to deliver a brand message.

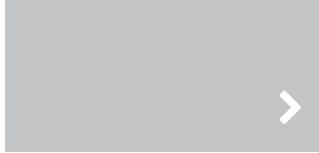
- Criteria considered during judging will predominantly be the idea and the execution.
- There is no overall limit to how many times the same piece of work can be entered into Digital as long as the categories chosen are relevant. However, the same piece of work may be entered up to three times into 'E. Social'.
- You may enter a 'Campaign of Executions' in section D. Online Video only.

Tips from the Jury

- 'Be honest about your case. If the whole world didn't all start sharing your idea, that's not a problem. As long as it's a good idea.'
- 'Making the complexity of the technology almost invisible to the user, helps.'
- 'Don't overdo things. Keep the idea, the results and the presentation simple, clear and effortless. The jury don't need to be told an idea is great. They just need to be presented with the concept in a simple way.'
- 'There is merit in getting to the point as soon as possible. Setting up a story in an overly complicated way in order to then make your solution seem more important or significant than it actually was does your chances no good at all.'

Explore the categories and requirements below:

A. Web Campaign Online-only campaigns that consist of at least 2 web executions i.e. 1 website, 1 online video, 1 social post, etc. If you would like to submit a single website/microsite, please see B. Web Platforms	Materials
A01. Fast Moving Consumer Goods All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL Optional <ul style="list-style-type: none"> • Case Film • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG
A02. Durable Consumer Goods All clothing and accessories, furniture and consumer electronics.	
A03. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
A04. Travel, Leisure, Retail, Restaurants & Fast Food Chains All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
A05. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.	
A06. Financial Products & Services, Commercial Public Services, Business Products & Services All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
A07. Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.	



<p>A08. Media & Publications All charities, donations and appeals including blood donation, volunteers and animal welfare. All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG
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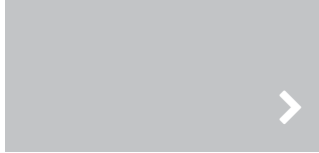
<p>B. Web Platform</p> <p>Single executions, including microsites.</p>	<p>Materials</p>
<p>B01. Websites Long-term site destinations for a brand, product or service (i.e. AudiUSA.com, CNN.com, etc.).</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG
<p>B02. Microsites Creative short-term campaign sites made specifically to support a branded campaign.</p>	
<p>B03. Web Service / App Client-server software applications and services provided to a target audience to improve their experience and engagement with a brand.</p>	

<p>C. Online Ad</p> <p>Single executions of paid online desktop display advertising.</p>	<p>Materials</p>
<p>C01. Online Ad Single executions of paid online desktop display advertising, including web banners and native advertising. <i>A campaign of banners should be submitted under A. Web Campaign.</i></p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG



<p>D. Online Video</p> <p>The online context and audience engagement strategy will specifically be considered by the jury. Entries in this section must have been commissioned and exclusively created for online execution.</p>	<p>Materials</p>
<p>D01. Social Video Online videos specifically created for online social platforms that are intended for widespread sharing.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL • Film <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG
<p>D02. Interactive Video Online videos in which interactivity is core to the idea: conversational, customisable, narrative, or explorative..</p>	
<p>D03. Webisodes / Series A series of online videos. <i>Each episode must be submitted and paid for individually.</i></p>	
<p>D04. Microsites One-off videos, product demonstrations, tutorials, brand videos, etc. intended for a niche audience.</p>	

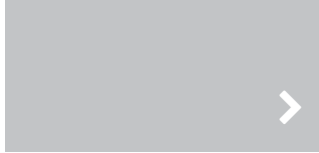
<p>E. Social</p> <p>Work with social thinking at its core, where levels of engagement, social reach and the creative use of social networks result in a successful commercial effect. Creative solutions that utilise social components / activity as a secondary element should not be entered. The same entry can be submitted up to 3 times in this section.</p>	<p>Materials</p>
<p>E01. Social Business Creative social activity that utilises the power of an online community to impact business objectives and/or to enhance relationships with a brand, community or consumers. This may include content, operations, intelligence, resourcing, sales, product development and other aspects of the value chain.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG
<p>E02. Social Purpose Social initiatives designed to engage consumers through authentic, meaningful experiences with clear proof of impact. Entries should harness the core values and culture of the brand, product or service through focus on a wider social purpose. These can also include, but is not limited to, not-for-profit social responsibility initiatives.</p>	
<p>E03. Innovative Use of Social or Community Creative utilisation or interpretation of existing or emerging social platform(s) and/or social activity. Levels of engagement, social reach and the creative strategy will all be considered.</p>	
<p>E04. Response / Real-Time Activity Targeted and non-targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in a meaningful, often creative way, which may prompt social sharing. Also includes 1:1 or large scale conversational insight and responsive social listening.</p>	
<p>E05. Influencer / Talent Social initiatives or executions that utilise a celebrity, social ambassador, or social influencer in order to engage with a specialised audience.</p>	
<p>E06. Co-Creation & User Generated Content Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.</p>	



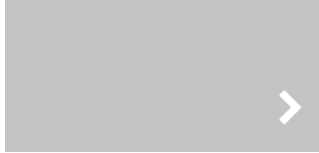
<p>E07. Content Placement Content and editorial strategy and placement using social channels. The strategic arrangement and curation of appropriate content that may either drive or enhance a wider social campaign.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG
<p>E08. Community Building / Management Social activity that is designed to engage, build or maintain an online social community that may result in an enhanced brand affinity. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non active users will all be considered.</p>	
<p>E09. Use of Social Data & Insight The creative interpretation of social data in order to target, engage or develop a meaningful relationship with a specific audience or community. Insights gained through the strategic application of data/analytics and associated targeting methods will all be considered.</p>	
<p>E10. Apps / Tools Digital application or tool specifically designed for a social platform.</p>	
<p>E11. Social Currency & Commerce Social, often platform based initiatives that allow or encourage users/communities to participate in social activity that may result in a direct sale. Entries may rely on social currency or bartering alternatives (data, social currency, services, etc.) that do not rely on a monetary exchange or payment.</p>	

<p>F. Branded Games Games specifically created for a brand (games that have not been specifically made for a brand will not be accepted.)</p>	<p>Materials</p>
<p>F01. Branded Games Games specifically created for a brand (games that have not been specifically made for a brand will not be accepted.)</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG

<p>G. Branded Tech Branded technology or digital solutions that have been utilised or harnessed in order to enhance a brand.</p>	<p>Materials</p>
<p>G01. Branded Tech Online Branded technology or digital solutions that have been utilised or harnessed in order to enhance a brand, including digital products, utilities and tools.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Case Film • URL <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Content • Awards Show Film • Digital Supporting Images JPG
<p>G02. Branded Tech Offline Branded technology or digital solutions that have been utilised or harnessed in order to enhance a brand, including digital Installation/exhibitions.</p>	



H. Integrated Branded technology or digital solutions that have been utilised or harnessed in order to enhance a brand.	Materials
H01. Integrated Multi-Platform Campaign (Online & Offline) Multiple online and offline executions. One of the elements can be offline providing that it either drives or is inherently necessary to the overall execution of the campaign.	Compulsory <ul style="list-style-type: none">• Digital Presentation Image JPG• Case Film• URL Optional <ul style="list-style-type: none">• Digital Supporting Content• Awards Show Film• Digital Supporting Images JPG



DIGITAL CRAFT

Celebrating technological artistry. Entries will need to demonstrate exceptional form and function in a digital context; that is, work with flawless design, masterful execution and outstanding user experience created for all digital environments.

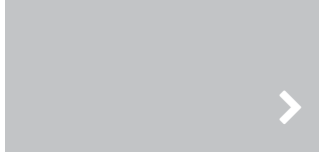
- Criteria considered during judging will predominantly be the execution and experience.
- There is no overall limit to how many times the same piece of work can be entered into Digital Craft.

Tips from the Jury

- ‘Make sure the technology works for the jury. Make sure it is not just a good idea, but crafted and made to work effortlessly. Making the complexity of the technology almost invisible to the user also helps.’

Explore the categories and requirements below:

A. Form: Image; Sound; Aesthetic All digital entries including mobile can be entered multiple times in this section: The jury will consider the overall creative aesthetic value of the work entered in both sound and visuals.	Materials
A01. Interface & Navigation (UI) The interactive journey created through the transference of a brand’s visual assets to a digital product or service; with particular focus on the overall consistency in presentation, look, feel and interaction.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL Optional <ul style="list-style-type: none"> • Demo Film • Physical Support Material • Digital Supporting Content • Digital Supporting Images JPG
A02. Digital Illustration Creative application of illustration within a digital context.	
A03. Video / Moving Image Creative use of online video and digital footage; including animation, motion graphics, hologram, AR, VR, etc.	
A04. Image Design Creative use of still images; including photography, artwork, image manipulation, AR, VR etc.	
A05. Music / Sound Design Creative use of music and/or sound design including sonic branding, music/brand partnership, and music initiated campaigns, etc.	
A06. Typography Creative design, arrangement and application of type.	
A07. Overall Aesthetic Design The overall achievement in aesthetic composition and fluidity of graphic design for a digital product or service.	



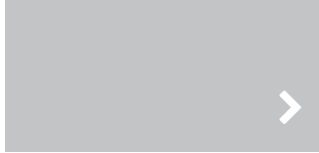
<p>B. Function: Design; Construction; Experience</p> <p>All digital entries including mobile can be entered multiple times in this section: The jury will consider the practical use and/or purpose in the creative design, operation and performance</p>	<p>Materials</p>
<p>B01. User Experience Design (UX) Design practice focused on the emotional and behavioural response to a digital product or service created through relevant, seamless and consistent user experience at every point of interaction; with particular focus on the overall support, structure and usability.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Physical Support Material • Digital Supporting Content • Digital Supporting Images JPG
<p>B02. Native & Built-In Feature Integration The creative use of built-in and existing integral features of a mobile or desktop device; including cameras, microphones, touchscreens, Bluetooth, mobile sensors, GPS etc.</p>	
<p>B03. Omni-Channel Experience Design: Multi Platform The functionality, seamless interactivity and overall craft across multiple digital platforms for products or brand services. Including, but not limited to; desktop, mobile, wearable tech, outdoor installation, billboard, retail experience etc.</p>	
<p>B04. Overall Functional Design The overall excellence in performance of all user functions of a digital product or service.</p>	

<p>C. Content</p> <p>All digital entries including mobile can be entered multiple times in this section: The jury will consider the creative use of content, placement and delivery of message in a digital context.</p>	<p>Materials</p>
<p>C01. Editorial Publication of text specifically created for a digital product or service.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Physical Support Material • Digital Supporting Content • Digital Supporting Images JPG
<p>C02. Rich Media Creative use of interactive digital advertising that utilise advanced technology to enhance engagement.</p>	
<p>C03. Omni-Channel Storytelling Creation of cross-platform digital content that develops or embodies a brand identity. Successful ideas/stories will utilise various digital platforms and devises to continue and amplify meaningful consumer engagement. Can include, but is not limited to; desktop, mobile, wearable technology, outdoor installation, billboard, retail experience etc.</p>	

<p>D. Data</p> <p>All digital entries including mobile can be entered multiple times in this section: The jury will consider how data is presented or utilised to enhance brand experience.</p>	<p>Materials</p>
<p>D01. Curation of Data The creative tracking and/or collection of personal and big data to enhance user experience, design and content in a significant way. Including, but not limited to, non-traditional interface, transactional/non-transactional, active/passive user data capture, social listening/analytics, GPS, internet of things, biometrics etc.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Physical Support Material • Digital Supporting Content • Digital Supporting Images JPG
<p>D02. Data Storytelling The creative use of curated online or mobile data/insight in order to target, engage or develop a meaningful relationship with a specific audience or community.</p>	
<p>D03. Data Visualisation Creative visual representation and presentation of digital data and insights.</p>	



<p>E. Technology</p> <p>All digital entries including mobile can be entered multiple times in this section: The jury will consider the value of the applied technology as a platform for creative digital content and how it is executed to enhance the user experience.</p>	<p>Materials</p>
<p>E01. Augmented Reality (AR) The creative application of real-time superimposed graphics, audio and other digital enhancements over a real-world environment.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Physical Support Material • Digital Supporting Content • Digital Supporting Images JPG
<p>E02. Virtual Reality (VR) Creative application of virtual reality photography and video content including immersive systems, video mapping, window on world systems (WoW), telepresence and mixed reality.</p>	
<p>E03. Innovative Use of Technology The inventive use of an existing or new digital technology in order to enhance the user experience and/or brand communication.</p>	
<p>E04. Technological Achievement in Digital Craft Digital creative works that use existing or new technology to achieve unprecedented levels of accomplishment which contributes to the progress of digital communications.</p>	



DIRECT

Celebrating response-driven and relationship-building creativity. Entries will need to demonstrate the pursuit and application of meaningful results; that is work created to directly influence ongoing consumer behaviour via a call-to-action or mechanism producing a measurable response.

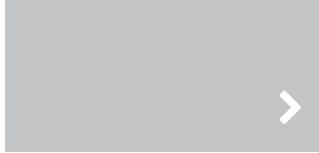
- A number of criteria will be considered during judging and weighted as follows: 30% idea; 20% strategy; 20% execution; 30% impact and results. The same piece of work can be entered up to three times into Direct. However, the same piece of work may only be entered once in 'A. Sectors'.

Tips from the Jury

- 'Be super clear. Who were you talking to, what was the challenge, what was the idea, and what were the results.'
- 'Make sure it's Direct. Make sure it's generating data as part of a one-to-one relationship between customer and company.'
- 'The best advice I can give is show the work. We saw lots of entries which showed a great strategy but we didn't see what the consumer saw. Let's see the ads.'

Explore the categories and requirements below:

A. Sectors	Materials
The same entry can be submitted only once in this section.	
A01. Fast Moving Consumer Goods All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Case Film (recommended) • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
A02. Durable Consumer Goods All clothing and accessories, furniture and consumer electronics.	
A03. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
A04. Travel, Leisure, Retail, Restaurants & Fast Food Chains All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
A05. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.	
A06. Financial Products & Services, Commercial Public Services, Business Products & Services All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
A07. Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.	



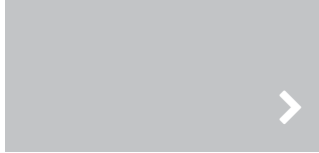
<p>A08. Charities, Public Health & Safety, Public Awareness Messages All charities, donations and appeals including blood donation, volunteers and animal welfare. All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
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<p>B. Use of Direct Direct marketing created to generate consumer response.</p>	<p>Materials</p>
<p>B01. Flat Mailing One dimensional mailing without samples or pop-ups, including greetings cards, invitations, change of address notices. <i>Please send physical samples for the jury to experience.</i></p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>B02. Dimensional Mailings Multi-dimensional mailing with samples or pop-ups. <i>Please send physical samples for the jury to experience.</i></p>	
<p>B03. Use of Ambient Media: Small Scale Non-mail and print collateral, including items in bars & restaurants, glasses, beer mats & ashtrays, petrol pumps, flyers, stickers, signage, door-hangers, etc. <i>Small Scale refers to the physical size of the ambient item, not the scale of the distribution.</i></p>	
<p>B04. Use of Ambient Media: Large Scale Non-traditional media, including direct response stunts, street teams, direct response events, outdoor/ambient media and other mediums which encourage direct interaction and seek to gain a measurable response. <i>Large Scale refers to the physical size of the ambient item, not the scale of the distribution.</i></p>	
<p>B05. Use of Print or Standard Outdoor Newspapers, magazines, inserts, trade journals, posters, billboards, etc.</p>	



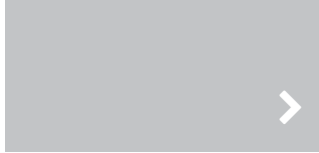
C. Digital & Social Digital marketing created to generate consumer response.	Materials
C01. Use of Digital Platforms Direct response websites and microsites, banners and email marketing. <i>Social media-led campaigns should be entered in C03, C04 or C05.</i>	Compulsory <ul style="list-style-type: none"> Digital Presentation Image JPG Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> Case Film (recommended) Physical Support Material Awards Show Film Digital Supporting Images JPG Digital Supporting Content URL
C02. Use of Mobile Entries in this category must feature targeted communication with a clearly identifiable call-to-action or response mechanism delivered through mobile/portable devices such as mobile phones and mobile technology.	
C03. Use of Social Platforms Direct Marketing campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with community/consumers.	
C04. Response / Real-time Activity Targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in a meaningful, often creative way, which may prompt social sharing. Also includes 1:1 or large scale conversational insight and responsive social listening.	
C05. Co-Creation & User Generated Content Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative through a clear call to action. Engagement may be intended to drive long term value through collaborative interaction.	
C06. Use of New Technology New technology that pushes the boundaries of digital innovation in a direct marketing campaign including but not limited to: digital installations (POS & Outdoor), interactive screens, augmented reality, virtual worlds, 3D printing and wearable technology.	

D. Strategy Work that generated significant consumer response by following a specific direct strategy	Materials
D01. Acquisitions Direct marketing initiatives driving B2B or B2C audiences to a business or product.	Compulsory <ul style="list-style-type: none"> Digital Presentation Image JPG Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> Case Film (recommended) Physical Support Material Awards Show Film Digital Supporting Images JPG Digital Supporting Content URL
D02. Retention Direct marketing used to maintain relations with current B2B and B2C audiences.	
D03. Launch / Re-launch Direct Marketing campaigns created to launch or re-launch a product or service on the market.	



<p>E. Craft</p> <p>In these categories, the jury will consider whether the craft of the work adds something to the idea and pushes the execution. This might, for example, take into account the quality of the writing and/or the skilful use of the design, as well as the customers' emotional and behavioural response to the campaign.</p>	<p>Materials</p>
<p>E01. Copywriting A campaign or individual communication showcasing outstanding copywriting skill that has led to a successful and measured response.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>E02. Art Direction / Design A campaign or individual communication showcasing outstanding art direction that has led to a successful and measured response.</p>	
<p>E03. Experience Design A campaign or individual communication showcasing outstanding design in the customer experience that has led to a successful and measured response.</p>	

<p>F. Campaign</p>	<p>Materials</p>
<p>F01. Integrated Campaign Led by Direct Programmes that use multiple platforms in one campaign which is initiated, led or driven predominantly by direct marketing. Entries in this category must contain different media and will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>F02. Low Budget Campaign Entries should demonstrate how well a low budget campaign (excluding all agency fees) met its objectives. <i>Entrants must provide details of the total budget</i></p>	



ENTERTAINMENT

Celebrating creativity that turns content into culture. Entries will need to demonstrate ideas that are unskippable; that is work which captivates in order to cut-through, communicate a brand message or connect with consumers in a new way.

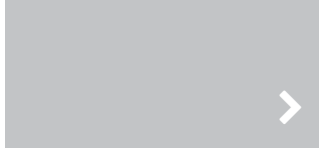
- There is no overall limit to how many times the same piece of work can be entered into Entertainment, as long as the categories chosen are relevant.

Tips from the Jury

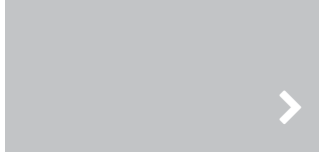
- ‘Avoid the same old jargon and over inflated metrics. As a juror you’re watching a thousand entries and flags like this can negatively impact how a piece is considered.’
- ‘We don’t have time to search for back story or nuance. I would recommend showing the entry to several people who don’t know anything about the work and making sure the story is crystal clear to them.’
- ‘If you think it deserves to be in a specific category then make sure the entry reflects that rather than submitting the exact same material into a whole bunch of categories.’

Explore the categories and requirements below:

A. Entertainment	Materials
<p>A01. Cinema & Theatrical: Fiction & Non-Fiction Single scripted or un-scripted films created for theatrical release or cinema distribution.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>A02. TV & Broadcast: Fiction & Non-Fiction Single scripted or un-scripted films created for television, including series.</p>	
<p>A03. Online: Fiction & Non-Fiction Single scripted or un-scripted films created for the internet, including series.</p>	
<p>A04. Audio Content In this category, the jury will reward content for audio platforms including radio, podcasts and other digital audio technology.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • MP3 Original Version <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>A05. Use of User Generated Content Initiatives that use content created by an audience in order to provide message amplification.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG • Digital Supporting Content • URL • Award Show Film
<p>A06. Use of Talent In this category, the jury will consider the immediate and longer term collaboration between a brand and talents (i.e. influencers, celebrities, personalities, etc.) to co-create and develop entertaining and engaging content to further brand’s reach, increase awareness and drive business.</p>	
<p>A07. Live Brand Experience Original live entertainment with brand experience at the core that enables a brand to provide message amplification and engage with a public/audience. Including original events and shows, festivals, flash mobs, etc.</p>	
<p>A08. Use of Game or Gaming In this category the jury will recognise and celebrate work that communicates a brand, product or artist through the creative production, promotion and distribution of content with gaming at the core.</p>	
<p>A09. Use of Digital and/or Social Branded websites or social media initiatives that enable a brand to provide message amplification and engage with a public/audience.</p>	



<p>A10. Use of Brand or Product Integration into Existing Content The integration of a brand/product as an element of existing content, including films, TV shows and online series.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG • Digital Supporting Content • URL • Award Show Film
<p>A11. Innovation in Entertainment Innovative and unparalleled branded entertainment.</p>	
<p>A12. Excellence in Production & Distribution Strategy Focus will be placed on content creation, scheduling, releasing and adjusting to market trends to reach audiences in effective ways.</p>	
<p>A13. Excellence in Partnerships between a Content Producer and a Brand/Product/Talent Focus will be placed on how the producer and the brand/product/talent each benefitted from the partnership and how audiences were involved in compelling ways (incl. content quality and page/view performance).</p>	



FILM

Celebrating creativity focused on the moving image. Entries will need to demonstrate brilliant brand storytelling intended for a screen; that is, filmed commercially-driven content created for TV, cinema, online and out-of-home experiences.

- Criteria considered during judging will predominantly be the idea and the execution.
- Each film execution constitutes one entry.
- The same piece of work can only be entered once into Film. The exception is when there are different executions which are more than 30 seconds different in length. In this case, you may enter both executions in different categories, but each execution constitutes one entry.
- You may enter a 'Campaign of Executions' in sections A.TV/Cinema, B. Internet Film and C. Other Film Content. The original film advertisement or content, exactly as it aired. No extra slates or information.
- If entering a campaign of executions, give each execution a unique title as well as the campaign a campaign name.
- Work which is not in English should be subtitled, so that it can be understood in English, exactly as it was published or aired. Please note that dubbing is not allowed.

Tips from the Jury

- 'We only look at film, so don't bother entering 'case films' as they will be instantly disregarded.'
- 'If your ad is not in English, make sure you are happy that the subtlety of the copywriting is not hindered by the translation and its subtitling.'
- 'Gold winning work must have exceptional execution as well as a brilliant creative idea – editing, sound, script, casting – the execution is as important as the idea.' 'We only look at film, so don't bother entering 'case films' as they will be instantly disregarded.'
- 'If your ad is not in English, make sure you are happy that the subtlety of the copywriting is not hindered by the translation and its subtitling.'
- 'Gold winning work must have exceptional execution as well as a brilliant creative idea – editing, sound, script, casting – the execution is as important as the idea.'

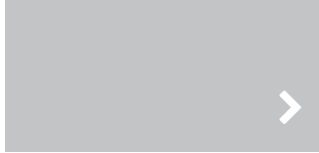
Explore the categories and requirements below:

A. TV&Cinema Film Films designed and aired on TV or in cinemas. The maximum length of a film entry in these categories is 180 seconds	Materials
A01. Food All foods.	Compulsory <ul style="list-style-type: none"> • Film (3 minute limit)
A02. Drinks All drinks.	
A03. Fast Moving Consumer Goods All fast moving consumer goods, including toiletries and cleaning products, and excluding food and drinks.	
A04. Durable Consumer Goods All clothing and accessories, furniture and consumer electronics.	
A05. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
A06. Retail, e-Commerce, Restaurants & Fast Food Chains All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	



<p>A07. Travel, Transport & Leisure All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film (3 minute limit)
<p>A08. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.</p>	
<p>A09. Financial Products & Services All financial products and services, including insurance.</p>	
<p>A10. Business Products & Services All business-to-business products and services, including advertising agencies, courier services and stationery.</p>	
<p>A11. Commercial Public Services All commercial public services, including telecommunications, private healthcare and private education.</p>	
<p>A12. Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.</p>	
<p>A13. Public Health & Safety All public health and safety messages, including road safety, anti-smoking and safe sex.</p>	
<p>A14. Public Sector & Awareness Messages All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	
<p>A15. Charities & Appeals All charities, donations and appeals including blood donation, volunteers and animal welfare.</p>	

<p>B. Internet Film Standard format advertising films which aired only online including pre-roll adverts.</p>	<p>Materials</p>
<p>B01. Fast Moving Consumer Goods All fast moving consumer goods, including food and drinks, toiletries and cleaning products.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film • Video URL
<p>B02. Durable Consumer Goods All clothing and accessories, furniture and consumer electronics.</p>	
<p>B03. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.</p>	
<p>B04. Travel, Leisure, Retail, Restaurants & Fast Food Chains All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.</p>	
<p>B05. Media & Publications Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative through a clear call to action. Engagement may be intended to drive long term value through collaborative interaction.</p>	



<p>B06. Financial Products & Services, Commercial Public Services, Business Products & Services All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film • Video URL
<p>B07. Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.</p>	
<p>B08. Charities, Public Health & Safety, Public Awareness Messages All charities, donations and appeals including blood donation, volunteers and animal welfare. All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	

<p>C. Other Film Content</p>	<p>Materials</p>
<p>C01. Viral Film Films created with the primary intention of being shared and/or user-distributed online.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film • Video URL
<p>C02. Branded Content & Entertainment Film Films created by or with a brand which aired on the internet, TV or in cinema; usually in the form of documentary/non-fiction or fiction films or music videos. The brand does not necessarily have to be revealed in the film. Please blur out all credits.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film
<p>C03. Screens & Events Films aired on screens other than TV, cinema or the internet.</p>	

<p>D. Use of Film</p> <p>Innovative use of the film medium to communicate a brand’s message. Work that enhances and reinvigorates the consumers’ experience by allowing them to engage with and respond to the film content.</p>	<p>Materials</p>
<p>D01. Use of Film Innovative use of the film medium to communicate a brand’s message. Work that enhances and reinvigorates the consumers’ experience by allowing them to engage with and respond to the film content.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Demo Film <p>Optional</p> <ul style="list-style-type: none"> • Film



FILM CRAFT

Celebrating onscreen artistry. Entries will need to demonstrate exceptional filmmaking; that is work in which technical skill and production prowess elevates an idea or dramatically enhances its execution.

- There is no overall limit to how many times the same piece of work can be entered into Film Craft.
- You may enter a 'Campaign of Executions' in any section.

Tips from the Jury

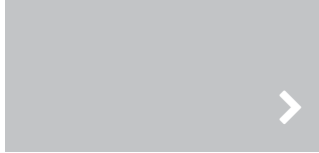
- 'In the categories that offer it, make use of the Demo Film – then we can all understand the work you've done – for example, in visual effects – we need to have a good idea what visual effects are added.'
- 'Be smart about where you enter – choose the craft discipline(s) that are truly strongest in each individual piece of work you enter.'
- 'To win Gold you have to lift an excellent idea into something that is a truly exceptional execution of the craft discipline.'

Explore the categories and requirements below:

A. Film Craft	Materials
<p>A01. Direction The vision and achievement of the direction. The jury will think about the translation of the creative brief through a director's vision and how well that vision has been achieved. This will include the way that production elements (including casting, set design, sound design and cinematography) have been used to bring that vision to life.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film • Video URL
<p>A02. Script Analysis of the script will include dialogue, voice-overs, scene-setting, movement, actions and expressions. The jury will look at how successfully the script delivers on the creative idea and supports the final execution. <i>You are required to provide a written English translation of the script as part of your submission.</i></p>	
<p>A03. Casting The vision and achievement of the casting. This category includes the pre-production selection of actors, dancers, singers, models, non-professionals, animals and other talent. The entry form requires you to provide a description of the casting process and any significant information about that cast. <i>It is highly recommended to provide a two minute DEMO FILM showcasing the casting process in addition to the film as it aired.</i></p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film <p>Optional</p> <ul style="list-style-type: none"> • Demo Film • Video URL
<p>A04. Production Design / Art Direction The aesthetic of the Production Design/Art Direction. This includes set design and location builds, as well as the overall look, feel and atmosphere of the piece. The jury will consider how the narrative has been enhanced by the artful management of the visual components.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film • Video URL
<p>A05. Cinematography The quality and effect of the cinematography. The style, artistic choices, camerawork, cinematic techniques, shot composition, lighting and other effects will be considered.</p>	
<p>A06. Editing The technical and creative success of the edit. All aspects of the film's edit will be considered, including timing, pace, visual dynamics, dialogue dynamics, sound integration and overall story-telling. The jury will respond to innovation and flair in the editing decisions, and think about the part that the edit has played in the success of the final execution.</p>	



<p>A07. Use of Original Music The impact and success of original music compositions, created specifically for film advertisements. The artistic achievement of a track itself will be considered, along with its contribution to aims of the piece as a whole.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film • Video URL
<p>A08. Use of Licensed or Adapted Music The selection of licensed or adapted music within film advertising. The way a track supports the script idea, creates the necessary atmosphere or otherwise delivers on the creative brief will be considered.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film • Video URL
<p>A09. Sound Design The creative use of Sound Design within film advertising. Technical excellence in recording, mixing and the synthesis of samples and sound effects will be considered, along with the cohesion of the edit and its impact on the overall piece.</p>	
<p>A10. Animation The use and aesthetic of animation in film advertising. All types of animation, including cel, stop-motion, graphic, silhouette and computer animation in 2D or 3D will be accepted. You are required to provide supporting information to give the jury a clear understanding of animation methods used in the production process. <i>It is highly recommended to provide a two minute DEMO FILM showcasing the animation process in addition to the film as it aired.</i></p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film <p>Optional</p> <ul style="list-style-type: none"> • Demo Film • Video URL
<p>A11. Visual Effects The creation of film environments and other visual effects. The jury will consider the aesthetic and technical excellence of the effects themselves, along with the success of their integration into real footage. You are required to provide supporting information to give the jury a clear understanding of visual effects created in the production process. <i>It is highly recommended to provide a two minute DEMO FILM showing offline edit, pre-effects, for comparison in addition to the film as it aired.</i></p>	
<p>A12. Achievement in Production The overall success of a film advertisement, assessed within the context of its individual ambitions and challenges. You are required to include a detailed description of the production process, including how the production team made best use of resources available to them, to achieve the final execution. The jury will find information on the following areas useful to their understanding: scale of production, budget constraints, technical issues, challenges faced during the production process and how elements of the filmmaking process were used to fulfil the ambitions of the brief. <i>It is highly recommended to provide a two minute DEMO FILM showcasing the production process e.g. a 'making-of' or 'behind the scenes' film, in addition to the film as it aired.</i></p>	



HEALTHCARE

Celebrating creativity found in consumer healthcare as well as the more highly regulated pharmaceutical industry. For consumer healthcare, entries will need to demonstrate an inspired approach to exceptionally engaging work which publically educates, promotes non-prescription products, allows self-diagnosis or facilitates pro-active personal care. Pharma entries will need to demonstrate ideas that inform and engage health practitioners, patients and targeted consumers; that is work that brings science and innovation to life, facilitating diagnosis, prescription, disease mitigation or illness management.

Tips from the Jury

- ‘If you have an entry that you think it would help for the jury to touch, hold, play with, interact with — make sure you send in the physical piece.’
- ‘The best case studies go to the heart of the problem quickly, followed by concise informative answer delivered in a creative manner.’
- ‘The work is judged on a number of criteria, but for me, it was about finding the work that was highly original and unique and clearly offered a dynamic solution for the client, and with a market impact.’

Explore the categories and requirements below:

<p>A. Health & Wellness: Consumer Products</p> <p>Campaigns that are aimed at consumers for products that do not require prescriptions but provide a meaningful health benefit.</p>
<p>A01. OTC Oral Medicines</p> <p>Non-prescription drugs, OTC medicines & tablets, digestive health.</p>
<p>A02. OTC Applications</p> <p>Insect repellents, skin remedies (non-cosmetic), corn treatments, wart & verruca treatments, athletes foot treatments, eye drops, ear drops, heat creams, nail treatments, foot treatments, hand sanitizer, toothpaste, mouthwash, medicated shampoo, hair loss products.</p>
<p>A03. OTC Products/Devices</p> <p>Condoms, contact lenses, prescription glasses, dental floss, adhesive plasters, heat pads, first aid kit items, orthotics, back supports, incontinence products, hearing aids, pregnancy tests, fertility testing kits/products, TENS machines, thermometers, drug free pain relief, other health and wellness products.</p>
<p>A04. Nutraceuticals</p> <p>Vitamins, minerals, herbal remedies, supplements, functional food, micronutrients, omega3s, antioxidants, probiotics, effervescent vitamin drinks.</p>
<p>A05. Other Products</p> <p>All other consumer products that show a meaningful health benefit.</p>



B. Health & Wellness: Education & Services

B01. Education & Awareness (incl. Fundraising and Advocacy)

Messages to promote health awareness such as anti-smoking, anti-drugs, health and hygiene information, AIDS awareness, alcohol abuse awareness, sexual health awareness, dietary information, cardio-vascular care, exercise and wellbeing. Health and Wellness charity and institutions fundraising, patient advocacy (to non-healthcare professionals), treatment literature, blood and organ donations, volunteers. It must be shown clearly that this is for the attention of consumers.

B02. Clinics, Hospitals, Retail & Facilities

Hospitals, clinics and surgeries, psychiatrists, psychologists, therapists, physiotherapists, opticians, optometrists, dental clinics, chiropractors, osteopaths, chiropractors, dermatologists, obstetricians & gynaecologists, cardiologists, paediatricians, plastic surgeons, urologists, endocrinologist, oncologist, nutritionists, dieticians, pharmacies, health shops, gyms, fitness & yoga studios.

Please note communication should be directly promoting the facilities, corporate image campaigns should be entered into D01 Corporate Image

B03. Insurance

Medical insurance and financial plans.

C. Health & Wellness: Animal Health

C01. Health & Wellness: Animal Health

Pet and other consumer animal products that show a meaningful health benefit, veterinary clinics and surgeries, fundraising for animal charities and facilities, animal wellbeing.

D. Health & Wellness: Corporate Image & Communication

D01. Health & Wellness: Corporate Image & Communication

Corporate image campaigns for health & wellness products, companies, producers, clinics, hospitals, retail and facilities

E. Pharma

E01. Pharma, Vaccines & Biotech aimed at Healthcare Professionals

Prescription drugs, vaccines and biotechnology developments.

E02. Pharma, Vaccines & Biotech aimed at Non-Healthcare Professionals

Prescription drugs, vaccines and biotechnology developments.

E03. Devices/Diagnostics

Communication promoting any instrument, apparatus, implant or other related product used to diagnose, prevent, manage or treat medical conditions.

Please note that entries in this product group will be judged on the communication to promote or sell the device or diagnostic tool, not the device itself.

E04. Education & Services aimed at Healthcare Professionals

Awareness and education campaigns about the diagnosis and/or treatment of a disease or condition, hospitals, practices and clinic employment opportunities, professional insurance, professional services, career advancement, , corporate communications for the healthcare industry, internal communication (including employee communication), client literature, professional online communities. It must be shown clearly that this is for the attention of healthcare professionals.

E05. Education & Services aimed at Non-Healthcare Professionals

Awareness and education campaigns, self-promotion, corporate image, patient adherence, treatment literature, unbranded advertising from Pharma clients. It must be shown clearly that this is for the attention of non-healthcare professionals.

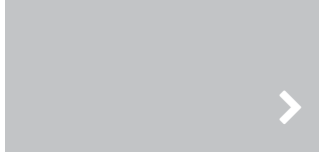
E06. Other

All other pharmaceutical products targeted towards Healthcare professionals.



MEDIUMS

<p>Digital</p>	<p>Materials</p>
<p>Creative work which encompasses branded online, digital, and technological communication. Content to include, but not restricted to websites, microsites and banners, social media (including video sharing sites and apps), games, interactive learning platforms, email advertising, digital stunts, e-detailing, interactive sales aids.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
<p>Direct and Promo & Activation</p>	<p>Materials</p>
<p>Targeted direct or promotional communication, designed with the intention of entering into a dialogue with the respondent and to generate response or specific action whilst building and prolonging relationships OR activity designed to create immediate activation and/or offer for the sale of a product or service.</p> <p>Content to include, but not restricted to; flat and dimensional mailing, ambient/ alternative media, digital media (including social media), event and field marketing, in store marketing, product launch and re-launches, broadcasts, print and outdoor media, eDetailing, audio including radio, downloadable content and streaming content, patient brochures, patient starter kits, sales aids, promotional branding, promotional packaging, brand creation, etc.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • Physical Support Material • URL
<p>Film</p>	<p>Materials</p>
<p>Cinema, TV and Digital Film Content</p> <p>Content intended for transmissions aired on television or cinema, online, mobile, point of sale and other digital screens.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film <p>Optional</p> <ul style="list-style-type: none"> • URL
<p>Film Craft</p>	<p>Materials</p>
<p>Art Direction / Production Design</p> <p>The aesthetic of the Production Design/Art Direction. This includes set design and location builds, as well as the overall look, feel and atmosphere of the piece. The jury will consider how the narrative has been enhanced by the artful management of the visual components.</p> <p>Direction</p> <p>The vision and achievement of the direction. The jury will think about the translation of the creative brief through a director's vision and how well that vision has been achieved. This will include the way that production elements (including casting, set design, sound design and cinematography) have been used to bring that vision to life.</p> <p>Script</p> <p>The film's script, as written. Analysis of the script will include dialogue, voice-overs, scenesetting, movement, actions and expressions. The jury will look at how successfully the script delivers on the creative idea and supports the final execution.</p> <p>Use of Music / Sound Design</p> <p>The impact and success of original/licensed music and/or the creative use of sound design within film advertising.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film <p>Optional</p> <ul style="list-style-type: none"> • Demo Film • URL



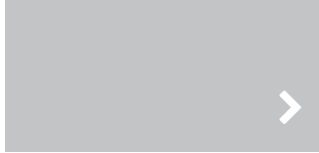
<p>Animation / Visual Effects The use and aesthetic of animation and the creation of film environments and other visual effects. All types of animation, including cel, stop-motion, graphic, silhouette and computer animation in 2D or 3D will be accepted. The jury will consider the aesthetic and technical excellence of the effects themselves, along with the success of their integration into real footage.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film <p>Optional</p> <ul style="list-style-type: none"> • Demo Film • URL
<p>Cinematography The quality and effect of the cinematography. The style, artistic choices, camerawork, cinematic techniques, shot composition, lighting and other effects will be considered.</p>	

<p>Integrated</p>	<p>Materials</p>
<p>Creative work spread across three or more different media All entries must relate to one single campaign. Entries relating to more than one campaign (even if promoting the same product/service) must be entered separately.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Case Film <p>Optional</p> <ul style="list-style-type: none"> • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • Physical Support Material • URL

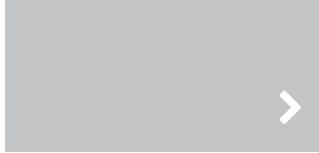
<p>Mobile</p>	<p>Materials</p>
<p>Creative work which lives on, or is activated by, digital or mobile devices, apps or mobile sites Content to include, but not restricted to, mobile websites/applications, social media (including video sharing and apps), games, interactive learning platforms, branded utilities, digital stunts, e-detailing, interactive sales aids.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Case Film • URL <p>Optional</p> <ul style="list-style-type: none"> • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • Physical Support Material



<p>Outdoor</p>	<p>Materials</p>
<p>Billboards, Poster, Ambient and Conference Content intended for out-of-home advertising including, but not restricted to; billboards, posters, transit, in-store, small-scale solutions, special-build, stunts and live advertising and digital outdoor solutions, signage, banners, display items, ambient, guerrilla. Content generated specifically for conference/meetings/educational gatherings including conference stands, product launches, sales conference materials, sales force education, conference films and conference quizzes/learning platforms.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG
<p>PR</p>	<p>Materials</p>
<p>Creative work involved with reputation management by the building and preservation of trust and understanding between individuals, businesses or organisations and their publics. Content to include, but not restricted to, digital PR, social media, live events, stunts, celebrity endorsement, launch or re-launch, media relations, corporate responsibility, crisis & issue management, corporate image, disease awareness, brand development, ethics.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • PDF • URL • Physical Support Material
<p>Print</p>	<p>Materials</p>
<p>Newspaper, Magazine, Inserts and Printed Collateral Content intended for published printed media including, but not restricted to; newspaper, magazines, medical journals, inserts, brochures, booklets, leave behinds, custom sales materials, detail aids, promotional items, brand reminders, calendars, newsletters, annual reports and press releases.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Proof JPG <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • PDF • URL • Physical Support Material
<p>Print & Poster Craft</p>	<p>Materials</p>
<p>Art Direction</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical)
<p>Art Direction</p>	
<p>Copywriting</p>	
<p>Illustration</p>	
<p>Photography</p>	
<p>Typography</p>	



<p>Radio</p>	<p>Materials</p>
<p>Digital and Analogue Audio Streaming Content intended for radio, streaming audio content and downloadable audio content.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • MP3 Original Version <p>Optional</p> <ul style="list-style-type: none"> • MP3 English Version • Digital Supporting Content
<p>Radio Craft</p>	<p>Materials</p>
<p>Script Recognises the ability of script to creatively transform a brand idea or message into an audio context, that enhances the experience of the listener and meets the confines of the brief and regional regulations. Scripts should be specific to the Radio medium (i.e. not a TV script).</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • MP3 Original Version <p>Optional</p> <ul style="list-style-type: none"> • Demo Film • Digital Supporting Content • MP3 English Version
<p>Use of Music Content judged on the quality and aesthetic of the audio making process.</p>	
<p>Use of Technology</p>	<p>Materials</p>
<p>Celebrating the use and innovation of existing or new technology that has been utilised or harnessed to enhance a brand, message or service. To include branded tech, wearable hardware and software, data visualisation, digital demonstrations, creative and innovative use of data, digital services or tools that creates brand value between the product and consumer and enhances the users lifestyle or behaviour Please note entries will not be judged on the technology itself but on how the technology is used to create a positive impact on the brand, product or service. If you wish to enter standalone innovative or new technologies please see Innovation.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG <p>Optional</p> <ul style="list-style-type: none"> • Case Film • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • Physical Support Material • URL



INNOVATION

Celebrating pioneering technological creativity. Entries will need to demonstrate the relationship between a big idea and radical tech; that is, bespoke solutions that fulfil an unaddressed consumer need or deliver a product, service or brand message in a newly-invented way.

- The same piece of work can only be entered once into Innovation.
- Shortlisted entrants will be required to present their work live to the jury at Spikes Asia in Singapore.

Tips from the Jury

- ‘Don’t just repackage someone else’s creation, prove that you have added value to an innovation.’
- ‘Demo. Demo. Demo. Ways in which this innovation met an audience and/or a brand need (a need that the agency has helped to define).’
- (For shortlisted entrants) Don’t worry about being nervous. The jury wants you to succeed and good ideas shine through however used to presenting you are (or aren’t).

Explore the categories and requirements below:

<h3>A. Innovation</h3> <p>Please provide a case film with some key visuals – video, still images or any other appropriate footage to best explain the innovation with a simple, clear commentary in English. It must include a clear demonstration of the technology, workings and processes.</p>	<h3>Materials</h3>
<p>A01. Innovative Technology Including standalone, technological solutions not in association with a brand or creative campaign. The definition of ‘Innovation’ for the purpose of this section is non-brand-aligned, breakthrough technology or solutions that promote new methods and advancement in creative communication. The Innovative Technology category will award breakthrough, standalone technological innovations and solutions. Spikes may also be awarded to technological innovation that may have the potential to enhance or drive a creative communications initiative or brand message. The innovative technology entered must have a proof of concept or be at prototype/pre-production stage. Pre-development ideas/concepts are not eligible. Entrants must be in a position to fully demonstrate the technology. The Innovative Technology category will also recognise data-led technologies, innovative platforms, tools, models, programmes, hardware, software, bespoke products and solutions or other forms of ad tech that promote innovation in marketing communication.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film <p>Optional</p> <ul style="list-style-type: none"> • PDF • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>A02. Creative Innovation Including business and technological solutions in association with a brand or creative campaign. The definition of ‘Innovation’ for the purpose of this category is brand-aligned, breakthrough ideas, revolutionary technology, and forward-thinking methods that are rooted in finding solutions to brand problems. Entries in the Creative Innovation category must clearly demonstrate how breakthrough innovations (which may include technological solutions) have allowed brands to communicate with their customers in a new way. Entrants must be able to demonstrate how the use of breakthrough innovation sits at the core of the brand communication. Typical entries may be concerned with, but not limited to: – Innovations that have helped solve a business issue for brand marketers. This could be a new product development idea, technology, or an enhancement of a current brand proposition. Entries may demonstrate the ability to work beyond campaign-able ideas in order to fundamentally advance a client’s business. – How the use of ground-breaking Innovation has been produced or developed in order to propel a brand forward.</p>	



INTEGRATED

Celebrating creative integrated campaigns. Entries will need to demonstrate holistic excellence; that is, work that has been executed across multiple media, incorporating an idea into diverse environments such that it is enriched by each.

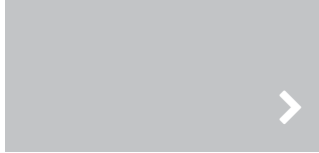
- The same piece of work can only be entered once into Integrated.

Tips from the Jury

- ‘Be pithy and to the point.’
- ‘I would recommend that the potential entrants watch the winning awards from last year in the categories they intend to enter.’

Explore the categories and requirements below:

A. Integrated	Materials
<p>A01. Integrated The definition of Integrated for the purpose of Spikes Asia is fully integrated campaign executed across multiple platforms.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Case Film <p>Optional</p> <ul style="list-style-type: none"> • Award Show Film • URL • Digital Supporting Images JPG • Physical Supporting Material • Digital supporting content



MEDIA

Celebrating the context of creativity. Entries will need to demonstrate an inspiring and innovative implementation of ideas; that is work which is enhanced and amplified by a game-changing channel strategy.

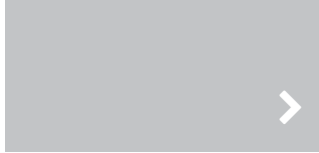
- A number of criteria will be considered during judging and weighted as follows: 30% insight and idea, 20% strategy and targeting; 20% execution; 30% impact and results.
- The same piece of work can be entered up to three times into Media. However, the same piece of work may only be entered once in 'A. Sectors'.

Tips from the Jury

- 'Nothing sells your entry like a strong video tailored to the unique attributes of the category.'
- 'Craft a simple story for your entry that focuses on the key elements and milestones and don't forget to include actual business results.'
- 'It's less about video quality or slickness of the story and more so about getting the main point across in that 2 minute window clearly and powerfully.'

Explore the categories and requirements below:

A. Sectors In these categories, the jury will reward the best media campaign for the product and service selected. The same entry can be submitted only once in this section.	Materials
A01. Fast Moving Consumer Goods All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Case Film (recommended) • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
A02. Durable Consumer Goods All clothing and accessories, furniture and consumer electronics.	
A03. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
A04. Travel, Leisure, Retail, Restaurants & Fast Food Chains All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
A05. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.	
A06. Financial Products & Services, Commercial Public Services, Business Products & Services All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
A07. Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.	



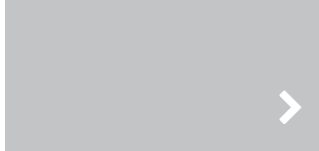
<p>A08. Charities, Public Health & Safety, Public Awareness Messages All charities, donations and appeals including blood donation, volunteers and animal welfare. All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
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<p>B. Use of Media</p> <p>In these categories, your entry will be judged specifically on how well the medium was used. E.g. - a campaign entered into Use of Screens will be judged on its specific use of the screen as a medium, regardless of the product/service advertised.</p>	<p>Materials</p>
<p>B01. Use of Screens Including cinema, television, in-flight, showroom, exhibition and outdoor screens.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>B02. Use of Audio Platforms Including radio, podcasts and other audio technology.</p>	
<p>B03. Use of Outdoor Traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space.</p>	
<p>B04. Use of Print Including newspapers, magazines and inserts.</p>	
<p>B05. Use of Ambient Media: Small Scale Including items in bars & restaurants, glasses, beer mats & ashtrays, petrol pumps, flyers, stickers, signage, door hangers, etc. <i>Small Scale refers to the physical size of the ambient item, not the scale of the distribution.</i></p>	
<p>B06. Use of Ambient Media: Large Scale Including supersize sites, 3D and non-standard shaped sites, ticket barriers, floor media and other adaptations of exterior locations, signage, buildings or street furniture, etc. . <i>Large Scale refers to the physical size of the ambient item, not the scale of the distribution.</i></p>	
<p>B07. Use of Events Including live shows, festivals, concerts, sporting events, event sponsorship etc. <i>You can submit the same entry in B07. Use of Events and B08. Use of Stunts only once</i></p>	
<p>B08. Use of Stunts Including guerrilla marketing, large and small scale stunts, one off experiential events, etc. <i>You can submit the same entry in B07. Use of Events and B08. Use of Stunts only once.</i></p>	



C. Digital & Social In these categories, your entry will be judged specifically on how well the digital medium/social platform was used.	Materials
C01. Use of Digital Platforms Including websites, microsities, games, search engines, banner ads, instant messaging, email marketing, digital POS, widgets, downloadable applications including screensavers, etc. <i>Social media-led campaigns should be entered in C03. Use of Social Platforms.</i>	Compulsory <ul style="list-style-type: none"> Digital Presentation Image JPG Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> Case Film (recommended) Physical Support Material Awards Show Film Digital Supporting Images JPG Digital Supporting Content URL
C02. Use of Mobile Mobile technology including smartphones, tablets, Bluetooth, SMS, MMS, WAP, GPS, mobile games and applications, QR codes, etc.	
C03. Use of Social Platforms Media activation of existing or emerging social platforms and/or social activity, including blogs, social networking sites and applications. <i>Work entered in this category should be primarily social media-led.</i>	
C04. Use of New Technology New technology that pushes the boundaries of digital innovation to execute or support a media campaign, including artificial intelligence, augmented and virtual reality, robotics, gadgets and electronics, wearable and interactive technology, etc.	

D. Branded Content & Entertainment In these categories, your entry will be judged on how successfully the content (TV sponsorship, video, native advertising, digital content, etc.) was used to engage the consumers and deliver measurable results (including incremental reach, viral effect, earned media). Entries will not be judged on the content itself, but the role of media in creating, leveraging, and amplifying the content.	Materials
D01. Use of Brand or Product Integration into a Programme or Platform Including film, TV, mini-series, web series, music video, online/digital, sponsorship, etc. Social media-led campaigns should be entered in C03. Use of Social Platforms.	Compulsory <ul style="list-style-type: none"> Digital Presentation Image JPG Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> Case Film (recommended) Physical Support Material Awards Show Film Digital Supporting Images JPG Digital Supporting Content URL
D02. Use of Co-Creation & User Generated Content Use/placement of content generated by engagement with an audience who have contributed to, or collaborated with a brand initiative. Content must have been used as part of a broader branded platform.	
D03. Use of Branded Content created for Digital or Social Media Including branded social media, websites, microsities, mobile applications, games, native advertising, etc.	



E. Campaign	Materials
<p>E01. Use of Integrated Media Entries in this category MUST show that multiple types of media were used in the campaign (e.g. Screens, Social, Outdoor). Entrants will be judged on how successfully they have integrated the chosen media throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand's message.</p>	<p>Compulsory</p> <ul style="list-style-type: none">• Digital Presentation Image JPG• Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none">• Case Film (recommended)• Physical Support Material• Awards Show Film• Digital Supporting Images JPG• Digital Supporting Content• URL



MOBILE

Celebrating device-driven creativity. Entries will need to demonstrate performance in portable platforms; that is work where a hand-held or wearable environment is integral to the idea and enables key aspects of the execution.

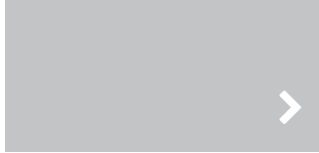
- Criteria considered during judging includes: idea; execution; platform relevance; impact and results.
- There is no overall limit to how many times the same piece of work can be entered into Mobile as long as the categories chosen are relevant.

Tips from the Jury

- ‘Ask yourself this question when looking at the work: "Without mobile technology and behaviours, could this idea still work?" This is really good way of filtering what to enter where. Weirdly some agencies entered whole campaigns without showing how the idea worked in mobile.’
- ‘Consult with Spikes Asia about the categories in order to makes sure you are entering the work in the right place.’
- ‘The video can show your idea but we want to actually test the apps and wearables so send them in.’
- ‘The best entries solved real world problems, pairing utility with joy of use and illustrated them in the case films. The app experience itself was the clincher. I would say both the film and the app experience together delivered the complete package.’

Explore the categories and requirements below:

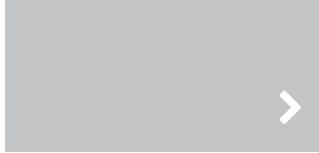
A. Technology The creative application of mobile technology to enrich a brand, product or service.	Materials
A01. Activation by Location Use of geolocation technology (including GPS and other macro-scale technologies) to activate the mobile campaign or experience.	Compulsory <ul style="list-style-type: none"> • Case Film • Digital Presentation Image JPG • URL Optional <ul style="list-style-type: none"> • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
A02. Activation by Proximity Activations that operate within the range of proximity technologies e.g. Bluetooth 4 - 30ft., NFC, RFID, mCommerce payment solutions, Bluetooth, push notifications (e.g. iBeacon), etc.	
A03. Augmented Mobile Experience Use of augmented reality, mixed reality, visual search, image recognition, including image and object recognition technology, trigger markers such as QR codes, barcodes, etc.	
A04. VR Experience Use of mobile based virtual reality technology to immerse a user within an experience.	
A05. Networked / Connected Screens Networked screens in connection with a mobile device (including second screen experiences, Smart TV and cinema screen integration, networked digital billboard games etc.)	
A06. Connected Devices Cross-device work that uses at least one other device connected to a mobile phone (including but not limited to wearables, drivables, sports devices, smart watches, flyables, household objects). The device itself and its integration with a mobile device (or ecosystem) will be judged here.	
A07. Wearable Technology Native applications for wearable platforms that leverage the unique attributes of the platform they are on. The software (e.g. the app or platform) will be judged here.	



<p>A08. Data Insight The creative use of data to arrive at mobile solutions in order to target, engage or develop a meaningful relationship with a specific audience or community.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
<p>A09. Innovative Technology The creative application of innovative technology; truly innovative use of mobile device native features (not covered above e.g. touchscreen, accelerometer, speaker, vibration etc.) for a purpose that they were not originally intended for, in a new and novel way.</p>	

B. Use of Mobile	Materials
<p>B01. Mobile Websites Mobile / tablet / phablet specific websites or unique layout based on responsive design, fully fluid or with mobile specific breakpoint. Please highlight what, if any, mobile specific interface paradigms are introduced to make it uniquely mobile.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
<p>B02. Mobile Apps Any application (native, hybrid, web based or pre-installed) for a mobile device (smartphones, tablets etc.) or Smart TV that can be accessed via the web or downloaded from app stores and other mobile software distribution platforms.</p>	
<p>B03. Social for Mobile Mobile first executions or campaigns with people and social thinking at the core. The jury will consider levels of engagement, social reach, activation/attribution, demand generation and the creative use of social networks / activity in meeting set objectives.</p>	
<p>B04. Mobile Games Brand related games designed for and played on a mobile phone, smart phone, tablet, Smart TV or any other mobile device.</p>	
<p>B05. Mobile Advertising Mobile banners, interstitials and other rich media designed for and played on a mobile phone, smartphone, tablet or any other mobile device. Please show how the ad was originally displayed on the mobile device to the user.</p>	

C. Campaign	Materials
<p>Mobile first campaigns and communication (not one-off executions) to enrich a brand, product or service.</p> <p>C01. Integrated Mobile Campaigns Campaigns that utilise mobile technology and other media. Show how the mobile component of the campaign interacted with other media platforms (such as TV, in-store omni-channel experiences, press, outdoor, web, etc.).</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film • Digital Presentation Image JPG • URL <p>Optional</p> <ul style="list-style-type: none"> • Physical Support Material • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content
<p>C02. Cross Device Campaign Campaigns that utilise connected/ networked mobile devices (minimum of 2 devices) e.g. communication which follows the user from one screen to another, campaigns which link various mobile devices etc.</p>	
<p>C03. Messaging Campaign Campaigns that employ messaging platforms including, but not limited to, instant messaging, push notifications (including iBeacon and similar technology), video messaging, photo sharing, SMS etc.</p>	



MUSIC

Celebrating music content and musical collaborations. Entries will need to demonstrate original production, promotion or distribution of music for artists or brands; that is work where a recording artist or platform is innovatively leveraged to communicate with consumers.

- There is no overall limit to how many times the same piece of work can be entered into Music, as long as the categories chosen are relevant.

Explore the categories and requirements below:

A. Music	Materials
<p>A01. Use of an Artist as a Spokesperson/Ambassador in Partnership with a Brand or a Cause Collaborations between brands and music artists. This could be a performance, stunt or production of new content.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film <p>Optional</p> <ul style="list-style-type: none"> • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>A02. Use of Social/Digital Platform Existing or emerging social/digital platforms that utilize a music artist in order to engage with a specific audience. Levels of engagement, social reach and the overall digital/social branded strategy will be considered.</p>	
<p>A03. Fan Engagement/Community Building Social activity that is designed to engage, build and/or maintain an artist’s online social fan base/community that may result in an enhanced brand affinity. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-active users will all be considered.</p>	
<p>A04. Use of Licenced or Remastered Music for a Brand or Campaign Placement of a track in branded communication that has been remastered or licensed by, but not specifically created for, a brand or campaign. May take into consideration the sourcing, procurement and suitability of the music for the brand. Includes remixed, remastered, edited or rerecorded music.</p>	
<p>A05. Use of Original Composition for a Brand or Campaign Bespoke music composed on behalf of a brand for a specific campaign.</p>	
<p>A06. Use of Music Streaming Platform/Video Hosting Service/App Including creation of new platforms or innovative use of existing services in the promotion of a music artist or in using music to amplify brand awareness.</p>	
<p>A07. Use of Music Technology and/or Innovation Breakthrough use of music technology and solutions. Focus will be placed on technological innovations that have the potential to enhance or drive an artist’s notoriety or branding/image.</p>	
<p>A08. Excellence in Music Video The jury will consider exceptional examples of original music video content as a promotional tool or engagement method.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Film <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG • Digital Supporting Content • URL
<p>A09. Excellence in Music Content Production & Distribution Strategy The jury will reward the most successful music content production and distribution strategy as part of an artist’s branding. Focus will be placed on music content creation, scheduling, releasing and adjusting to market trends to reach audiences in effective ways.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Case Film <p>Optional</p> <ul style="list-style-type: none"> • Awards Show Film • Digital Supporting Images JPG • Digital Supporting Content • URL



A10. Music Live Experience / Festival

The design, scenography, production and creation of original theatrical and experiential concepts for musical performance, including tour and festival concept and experience design.

A11. Best Music / Brand Partnership

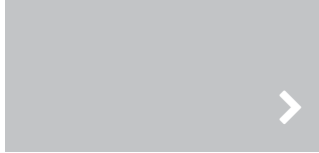
In this category, the jury will award the most successful brand-music artist collaboration/partnership across any mediums or channels. Focus will be placed on content creation, scheduling, releasing and adjusting to market trends to reach audiences in effective ways.

Compulsory

- Case Film

Optional

- Awards Show Film
- Digital Supporting Images JPG
- Digital Supporting Content
- URL



OUTDOOR

Celebrating creativity experienced out of home. Entries will need to demonstrate ideas that engage in-the-field; that is work which leverages public spaces to communicate a message or immerse consumers in a brand experience.

- The limits to how many times the same piece of work can be entered are defined by the medium:
- Classic Sheet Posters can only be entered into: A. Billboards & Street Posters, B. Indoor Posters.
- Digital Posters can be entered into: C. Digital Posters, D03. Use of Digital
- Adapted Posters can only be entered into: D01. Use of Adapted Billboards / Posters.
- Ambient Outdoor work can only be entered into: E. Ambient and D02. Use of Ambient Outdoor.
- You may enter a 'Campaign of Executions' in sections 'A. Billboards & Street Posters', 'B. Indoor Posters' and 'C. Digital Outdoor' only.

Tips from the Jury

- 'Good concept boards are straight to the point, complete with translations and cultural explanations.'
- 'Don't "over-tell" the idea. A great idea needs little explanation. Provide enough context and allow the idea to sell itself.'
- 'If your idea caused a hype in your country, never take it for granted that everybody in an international jury knows that.'
- 'Ensure you have explained specifically why your entry is an outdoor activation.'

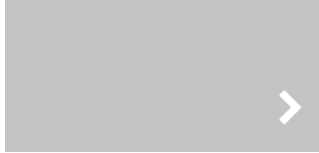
Explore the categories and requirements below:

A. Billboards & Street Posters	Materials
<p>Classic sheet posters made for outdoor and standard transit spaces. The same entry can be submitted only once in this section.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical) • Mounted Proof (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG
<p>A01. Food All foods.</p>	
<p>A02. Drinks All drinks.</p>	
<p>A03. Household Goods All household goods, including cleaning products and detergents.</p>	
<p>A04. Cosmetics, Toiletries, Healthcare & Pharmacy All cosmetics, beauty products and toiletries. All healthcare products, including prescription drugs, first aid and dietary supplements. All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.</p>	
<p>A05. Home Appliances, Furnishings, Electronics & Technology All home appliances and furnishings. All consumer electronics and technology.</p>	
<p>A06. Miscellaneous Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.</p>	
<p>A07. Clothing, Footwear & Accessories All clothing, footwear & accessories, including luggage and sunglasses.</p>	
<p>A08. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.</p>	
<p>A09. Retail, e-Commerce, Restaurants & Fast Food Chains All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.</p>	



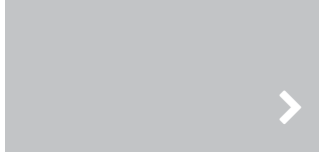
<p>A10. Travel, Transport & Leisure All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical) • Mounted Proof (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG
<p>A11. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.</p>	
<p>A12. Financial Products & Services All financial products and services, including insurance.</p>	
<p>A13. Business Products & Services All business-to-business products and services, including advertising agencies, courier services and stationery.</p>	
<p>A14. Commercial Public Services All commercial public services, including telecommunications, private healthcare and private education.</p>	
<p>A15 Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.</p>	
<p>A16. Public Health & Safety, Public Awareness Messages All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	
<p>A17. Charities & Appeals All charities, donations and appeals including blood donation, volunteers and animal welfare.</p>	

<p>B. Indoor Posters</p> <p>Classic sheet posters made for indoor public spaces i.e. supermarkets. The same entry can be submitted only once in this section.</p>	<p>Materials</p>
<p>B01. Food All foods.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical) • Mounted Proof (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG
<p>B02. Drinks All drinks.</p>	
<p>B03. Household Goods All household goods, including cleaning products and detergents.</p>	
<p>B04. Cosmetics, Toiletries, Healthcare & Pharmacy All cosmetics, beauty products and toiletries. All healthcare products, including prescription drugs, first aid and dietary supplements. All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.</p>	
<p>B05. Home Appliances, Furnishings, Electronics & Technology All home appliances and furnishings. All consumer electronics and technology.</p>	
<p>B06. Miscellaneous Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.</p>	
<p>B07. Clothing, Footwear & Accessories All clothing, footwear & accessories, including luggage and sunglasses.</p>	
<p>B08. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.</p>	



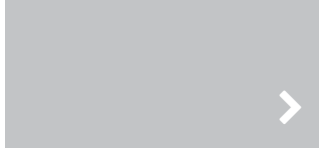
<p>B09. Retail, e-Commerce, Restaurants & Fast Food Chains All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical) • Mounted Proof (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG
<p>B10. Travel, Transport & Leisure All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.</p>	
<p>B11. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.</p>	
<p>B12. Financial Products & Services All financial products and services, including insurance.</p>	
<p>B13. Business Products & Services All business-to-business products and services, including advertising agencies, courier services and stationery.</p>	
<p>B14. Commercial Public Services All commercial public services, including telecommunications, private healthcare and private education.</p>	
<p>B15 Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.</p>	
<p>B16. Public Health & Safety, Public Awareness Messages All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	
<p>B17. Charities & Appeals All charities, donations and appeals including blood donation, volunteers and animal welfare.</p>	

<p>C. Digital Outdoor All digital 'out of home' work including all digital screens and ambient use of digital. The same entry can be submitted only once in this section.</p>	<p>Materials</p>
<p>C01. Digital Billboards / Posters Awarding excellence and interesting use of non-motion, static digital billboards and posters. Ads may have been created to be exhibited in loop with other digital posters.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Unmounted Presentation Image (Physical) • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG • Demo Film
<p>C02. Interactive & Dynamic Billboards / Posters Digital billboards or posters that necessarily require active engagement with consumer or other online/offline locations. Entries may include (but are not limited to) user generated content, participatory elements, digital games and motion detection technology, live streaming.</p>	
<p>C03. Ambient Use of Digital Technology Non poster based use of digital outdoor and ambient technological innovation used in the outdoor environment. Examples may include (but are not limited to) spatial tech, use of mobile with a strong outdoor touch-point, augmented reality tech, projection mapping, beacons, data capturing and ambient point of sale technology, electronic charging stations, interactive installations and special build, holographic images etc.</p>	
<p>C04. Ambient Experiential & Immersive Digital Ambient digital that elicits physical interaction, engagement and experiences for consumer. Entries may include (but are not limited to) use of augmented reality, interactive ambient experiences, immersive special builds and installation with digital elements or any digital adaptation/site specific use of existing environments.</p>	

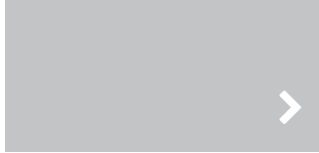


<p>D. Use of Outdoor</p> <p>In these categories, the jury will reward the creative and/or innovative use of the outdoor medium to communicate the brand’s message. The jury will consider how well brands are finding new ways to enhance and reinvigorate the consumers’ experience by allowing them to engage with and respond to the outdoor content.</p>	<p>Materials</p>
<p>D01. Use of Adapted Billboards / Posters Billboards/Posters designed for standard advertising sites, but with 3-dimensional, active or (non-digital) interactive elements.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Unmounted Presentation Image (Physical) • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Digital Supporting Images JPG • Demo Film • Physical Support Material
<p>D02. Use of Ambient Outdoor This category is aimed to provide a space for those entries that look towards the future of ambient outdoor advertising.</p>	
<p>D03. Use of Digital Outdoor Specifically for entries that are forward thinking and groundbreaking in their innovation.</p>	

<p>E. Ambient</p> <p>Non-standard and free-format outdoor advertising. Work designed for standard poster sites are not accepted in the Ambient categories. The same entry can be submitted only once in this section.</p>	<p>Materials</p>
<p>E01. Non-Standard Indoor Advertising All non-standard, format-free in-store and indoor advertising.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Unmounted Presentation Image (Physical) • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Demo Film • Digital Supporting Images JPG • Physical Support Material
<p>E02. Small Scale Special Solutions Small items which are either on display or distributed in the out of home environment. Advertising may include stickers, flyers, ambient signage, key-rings, balloons, balls, stationary and other branded items, petrol pumps, miniature models and builds, small attachments to existing items or areas and promotional give-aways.</p>	
<p>E03. Special Build Physical constructions, adaptations of exterior locations including buildings, street furniture or the environment, large scale signage, exhibitions, installations and displays. Advertising may include supersize sites, pop-up shops, 3D/non-standard shaped sites or physical constructions, ticket barriers and floor media..</p>	
<p>E04. Live Advertising & Events Outdoor activations which involve something live on the part of the advertiser. Advertising may include live performance, demonstrations, branded concerts, promotional events.</p>	
<p>E05. Interactive Outdoor Experiences Non digital outdoor activations which involve something live on the part of the consumer. Advertising may include experiential marketing, consumer and audience participation, interactive games & events.</p>	
<p>E06. Transit Non-standard or free-format advertising using vehicles or transit sites/locations. Advertising may include the non-standard or free-format advertising use of cars, trains, buses, taxis, trucks, airplanes etc. or the use of transit sites such as car parks, airports, stations (bus and train), ferry ports, roads and driving tracks.</p>	



F. Integrated Campaign	Materials
<p>F01. Integrated Campaign Led by Outdoor Campaigns with multiple elements or channels that are predominantly Outdoor driven. Entrants will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand's message and/or change consumer awareness and attitudes.</p>	<p>Compulsory</p> <ul style="list-style-type: none">• Digital Presentation Image JPG• Unmounted Presentation Image• Mounted Presentation Image <p>Optional</p> <ul style="list-style-type: none">• Demo Film• Digital Supporting Images JPG



PR

Celebrating the creative use of reputation. Entries will need to demonstrate innovative ideas that have sway; that is work that tangibly builds trust or engenders increased understanding between brands/organisations and their publics.

- A number of criteria will be considered during judging and weighted as follows: 20% idea; 30% strategy; 20% execution; 30% results.
- The same piece of work can be entered up to three times in PR. However, the same piece of work may only be entered once in 'A. Sectors'.

Tips from the Jury

- 'Make sure you let us know how PR was at the heart of the campaign.'
- 'Tell us how you sparked conversations and changed perceptions and ultimately behaviours.'
- 'Every assignment, no matter how small, has the potential for a big, bold idea that could compete globally.'
- 'PR agencies and judges are very serious about KPIs. They are part of the work. "The Internet went crazy" is not enough.'

Explore the categories and requirements below:

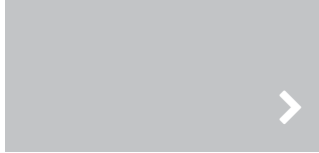
A. Sectors In these categories, the jury will reward the best PR campaign for the product and service selected. The same entry can be submitted only once in this section.	Materials
A01. Fast Moving Consumer Goods All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • PDF • Physical Support Material • Awards Show Film • Digital Supporting Content • URL
A02. Durable Consumer Goods All clothing and accessories, furniture and consumer electronics.	
A03. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
A04. Travel, Leisure, Retail, Restaurants & Fast Food Chains All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
A05. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.	
A06. Financial Products & Services, Commercial Public Services, Business Products & Services All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
A07. Charities, Public Health & Safety, Public Awareness Messages All charities, donations and appeals including blood donation, volunteers and animal welfare. All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.	



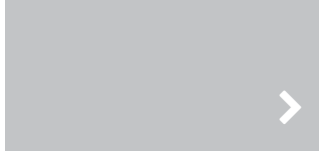
B. Practices & Specialisms In these categories, your entry will be judged specifically on the PR practice & specialism selected.	Materials
B01. Corporate Communication & Reputation Management Campaigns to build the image/raise the profile/shape the perceptions of a corporate brand, organisation or corporation, trade associations, institutes and councils.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • PDF • Physical Support Material • Awards Show Film • Digital Supporting Content • URL
B02. Public Affairs & Lobbying Campaigns planned to influence or inform the public policy agenda using either lobbying or wider public affairs strategies; as well as political or ballot initiatives.	
B03. Crisis Communication & Issue Management Campaigns to plan and/or handle the consequences of a crisis or an issue that may affect a company's credibility and reputation.	
B04. Business Citizenship / Corporate Responsibility & Environmental Corporations addressing social, ethical and environmental issues.	
B05. Internal Communications & Employee Engagement Business to employee communications and engagement, including change management.	
B06. Media Relations PR that puts media relations at the heart of the campaign and uses a high-degree of innovation to engage, educate or influence online/offline editorial media (newspapers, magazines, radio, television etc.), and change attitudes among targeted media audiences.	
B07. Events & Stunts PR campaigns that use stunts, competitions, promotional games, pop-up events, street art, guerrilla marketing, corporate events, launch parties etc. to build the value and reputation of a brand or communication project as part of a wider public relations strategy.	
B08. Live Shows / Concerts / Festivals PR campaigns that use concerts, festivals, sports events, exhibitions, live online streamed events etc. to build the value and reputation of a brand or communication project as part of a wider public relations strategy.	
B09. Celebrity Endorsement PR campaigns that associate a celebrity with a product/service in order to reach specific awareness/business goals and/or to help establish trust and affinity between the product/service and the public.	
B10. Sponsorship & Partnership PR campaigns that utilise sponsorship and/or partnership programs to support a product or service in order to meet specific awareness/business goals as well as to enhance the image of a corporate brand, organisation or corporation.	
B11. Launch / Re-launch PR campaigns created to launch or re-launch a product or service.	
B12. Brand Voice & Strategic Storytelling Customised PR strategy designed to guide a brand/organisation to communicate its particular point of view/story in a consistently relevant way and to build emotional connection with employees, shareholders and customers alike.	
B13. Content Led Engagement & Marketing Creation and distribution of valuable and relevant online/offline content for brand/corporations, to drive engagement and achieve desired business outcomes. Includes blogs, photo & video galleries, newsletters, online films, documentaries, podcasts, eBooks, editorial, advertorial, whitepapers, magazines, webzines, infographics.	



C. Digital & Social In these categories, your entry will be judged specifically on how well the digital medium/social platform was used to execute the PR campaign.	Materials
C01. Use of Digital in a PR campaign Digital communications desktop including: websites, microsites, search engine marketing, native advertising, banner ads, email marketing.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • PDF • Physical Support Material • Awards Show Film • Digital Supporting Content • URL
C02. Use of Social in a PR campaign PR campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with community/consumers.	
C03. Social Community Building & Management Social activity that is designed to build or maintain a branded community or one that is based on social networks that may result in an enhanced brand affinity and/or change in attitudes among targeted audiences. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at users will all be considered.	
C04. Audience Targeting / Engagement Strategies Employment of social channels/activities that rely on listening/responding strategies (including audiences' surveys and monitoring). Demonstrated ability to put the information gained to use in communications initiatives will be considered.	
C05. Influencer Communication & Social Amplification Social initiatives or projects that feature a social ambassador or influencer (i.e. blogger, video blogger, etc.) to provide social amplification and engage with a public/audience.	
C06. Response / Real-time Activity Targeted and non-targeted social activity that may utilise social platforms or real-time engagement newsrooms in order to respond to hot issues, crises and other online/offline activity in a meaningful, often creative way that may prompt social sharing.	
C07. Co-Creation & User Generated Content Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.	
C08. Innovative Use of Social Media Creative utilisation of existing or emerging social platform(s). Evidence of innovative use of the social medium, levels of engagement, social reach and strategy will all be considered.	
C09. Use of New Technology New technology that pushes the boundaries of digital innovation to execute or support a PR campaign, including artificial intelligence, virtual reality, robotics, gadgets and electronics, wearable and interactive technology etc.	



D. Campaign	Materials
<p>D01. Integrated Campaign led by PR Programmes that use multiple media platforms in in one campaign which is initiated, led or driven predominantly by PR. Entrants will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand’s message and/or change consumer awareness and attitudes.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical)
<p>D02. Costs / Creative Performance PR Campaign Entries should demonstrate how well a low budget campaign (excluding all agency fees) met its objectives. Entrants must detail the total budget as well as providing information about any PR tactics or initiatives used to deliver the campaign. <i>Client must not be a charity or not-for-profit organisation.</i></p>	<p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • PDF • Physical Support Material • Awards Show Film • Digital Supporting Content • URL



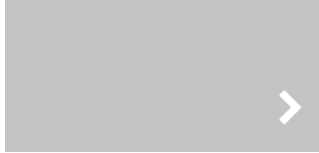
PRINT & OUTDOOR CRAFT

Celebrating artistry in printed & poster work. Entries will need to demonstrate exceptional form and function in a Print or Outdoor context; that is, work with flawless design, masterful artistry and outstanding execution.

- Criteria considered during judging will predominantly be the execution.
- There is no overall limit to how many times the same piece of work can be entered into Print & Outdoor Craft.
- You may enter a 'Campaign of Executions' in any section.

Explore the categories and requirements below:

A. Print & Outdoor Craft	Materials
A01. Art Direction	Compulsory <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical) • Mounted Proof (Physical)
A02. Copywriting	
A03. Illustration	
A04. Photography	
A05. Typography	



PRINT & PUBLISHING

Celebrating creativity in circulation. Entries will need to demonstrate ideas that leap off the page; that is work that exhibits ingenuity and outstanding craftsmanship in published media.

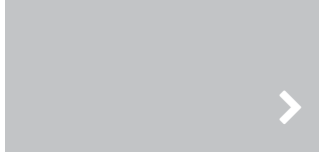
- Criteria considered during judging will predominantly be the idea and the execution.
- You may enter a 'Campaign of Executions' in sections 'A. Print' only.
- The limits to how many times the same piece of work can be entered are defined by the medium:
- Traditional print advertising can be entered only once in 'A. Sectors'
- Publishing work and non-traditional print work should be entered in 'B. Use of Print & Publishing' and 'C. Original Print and Publishing'.

Tips from the Jury

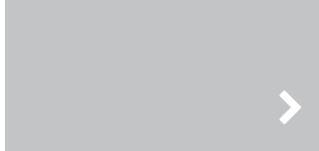
- 'I would encourage you to provide English translations with all non-English pieces.'
- 'Try to avoid super-size prints that are bigger than the A2 portfolios'
- 'We want original and relevant ideas, simplicity in thinking and excellence in craft.'
- 'My advice would be, if you have that gut feeling that you have found a gem, before you dive right into execution, explore ALL the methods on how you can implement that idea.'

Explore the categories and requirements below:

A. Print Traditional format print advertising. The same entry can be submitted only once in this section.	Materials
A01. Food All foods.	Compulsory <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical) • Mounted Proof (Physical)
A02. Drinks All drinks.	
A03. Household Goods All household goods, including cleaning products and detergents.	
A04. Cosmetics, Toiletries, Healthcare & Pharmacy All cosmetics, beauty products and toiletries. All healthcare products, including prescription drugs, first aid and dietary supplements. All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.	
A05. Home Appliances, Furnishings, Electronics & Technology All home appliances and furnishings. All consumer electronics and technology.	
A06. Miscellaneous Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
A07. Clothing, Footwear & Accessories All clothing, footwear and accessories, including luggage and sunglasses.	



<p>A08. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Proof JPG • Unmounted Proof (Physical) • Mounted Proof (Physical)
<p>A09. Retail, e-Commerce, Restaurants & Fast Food Chains All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.</p>	
<p>A10. Travel, Transport & Leisure All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.</p>	
<p>A11. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.</p>	
<p>A12. Financial Products & Services All financial products and services, including insurance.</p>	
<p>A13. Business Products & Services All business-to-business products and services, including advertising agencies, courier services</p>	
<p>A14. Commercial Public Services All commercial public services, including telecommunications, private healthcare and private education.</p>	
<p>A15. Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.</p>	
<p>A16. Public Health & Safety, Public Awareness Messages All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	
<p>A17. Charities & Appeals All charities, donations and appeals including blood donation, volunteers and animal welfare.</p>	



B. Use of Print & Publishing	Materials
<p>B01. Use of Print & Publishing Innovative use of print & publishing to communicate a brand’s message. Work that enhances and reinvigorates the consumers’ experience by allowing them to engage with and respond to the content. This might include adapted traditional print adverts as well as digital and interactive ones. <i>Please send physical samples for the jury to experience.</i></p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Unmounted Presentation Image (Physical) • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Print Sample (Physical) • Digital Supporting Images JPG • Demo Film

C. Original Print & Publishing	Materials
<p>C01. Original Print & Publishing Entries in this category should show the creation or integration of original printed content by a brand into printed media. The same entry may be submitted more than once in this section. <i>Please send physical samples for the jury to experience.</i></p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Unmounted Presentation Image (Physical) • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Print Sample (Physical) • Digital Supporting Images JPG • Demo Film



PROMO & ACTIVATION

Celebrating creativity that brings brands to life. Entries will need to demonstrate ideas that generate interaction; that is work where consumer participation in an activity serves to promote a product or service.

- A number of criteria will be considered during judging and weighted as follows: 30% idea, 20% strategy; 20% execution; 30% impact & results.
- The same piece of work can be entered up to three times into Promo & Activation. However, the same piece of work may only be entered once in 'A. Sectors'.

Tips from the Jury

- 'Thoroughly answer the text based questions since the jury reads them to get a full and better view on the results and background of the campaign.'
- 'Be truthful because it's easy to discover when that information is fussily presented to cover up mistakes etc.'
- 'Results!'

Explore the categories and requirements below:

A. Sectors	Materials
<p>In these categories, the jury will reward the best promotional campaign for the product and service selected. The same entry can be submitted only once in this section.</p>	
<p>A01. Fast Moving Consumer Goods All fast moving consumer goods, including food and drinks, toiletries and cleaning products.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical)
<p>A02. Durable Consumer Goods All clothing and accessories, furniture and consumer electronics.</p>	<p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • Physical Support Material • Awards Show Film • Digital Supporting Content • URL
<p>A03. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.</p>	
<p>A04. Travel, Leisure, Retail, Restaurants & Fast Food Chains All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.</p>	
<p>A05. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.</p>	
<p>A06. Financial Products & Services, Commercial Public Services, Business Products & Services All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.</p>	
<p>A07. Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.</p>	



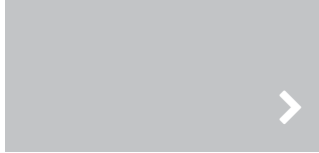
<p>A08. Charities, Public Health & Safety, Public Awareness Messages All charities, donations and appeals including blood donation, volunteers and animal welfare. All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • Physical Support Material • Awards Show Film • Digital Supporting Content • URL
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<p>B. Use of Promo & Activation</p> <p>In these categories, your work will be judged specifically on how the medium was used to evoke consumer activation.</p>	<p>Materials</p>
<p>B01. Guerrilla Marketing & Stunts Guerrilla marketing, short/one-off live pop up events and executions, street teams, publicity stunts, street stunts, etc.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • Physical Support Material • Awards Show Film • Digital Sup
<p>B02. Live Shows / Concerts / Festivals Sport events, festivals, concerts, corporate entertainment, built stages, etc.</p>	
<p>B03. Use of Exhibitions / Installations A more permanent feature, including galleries exhibitions, fairs, trade shows, vending machines, floor graphics, transit advertising, etc.</p>	
<p>B04. Use of Ambient Media: Small Scale Including items in bars & restaurants, glasses, beer mats & ashtrays, petrol pumps, flyers, stickers, signage, door hangers, etc.</p>	
<p>B05. Use of Ambient Media: Large Scale Non-traditional outdoor/billboards including 3D and non-standard shaped sites, ticket barriers, signage, wallscape, digital billboards, window clings, building wrapping, helicopter banners and executions that utilise a space or an existing permanent feature, etc.</p>	
<p>B06. Use of Customer in-Store Experience In-door temporary installations and displays, using samples, special discounts, customer marketing, promotions, incentives, product demonstrations, store-within-a – store, banners, posters, etc.</p>	
<p>B07. Use of Competitions & Promotional Games Use of games in a promotional context i.e.: where a prize is awarded. Including lotteries, sweepstakes, contests, prize-draws etc. <i>Digital gaming work should be entered in C02. Use of Mobile.</i></p>	
<p>B08. Use of Broadcast Cinema, TV & Radio in a Promo & Activation campaign.</p>	
<p>B09. Use of Print or Standard Outdoor Newspapers, magazines, inserts, trade journals, posters, billboards, etc.</p>	

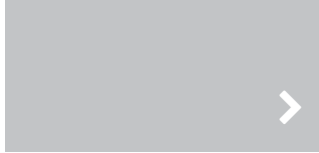


C. Digital & Social In these categories, your entry will be judged specifically on how the digital medium/ social platform was used to evoke consumer activation.	Materials
C01. Use of Digital Platforms Promotions and activations based on a dedicated digital platform, including: websites, microsites, search engine marketing, native advertising, banner ads, email marketing, etc. <i>Social media-led campaigns should be entered in C03, C04 or C05.</i>	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • Physical Support Material • Awards Show Film • Digital Supporting Content • URL
C02. Use of Mobile Entries in this category must feature communication with a clearly identifiable consumer activation delivered through mobile/portable devices such as mobile phones and mobile technology.	
C03. Use of Social Platforms Promotional campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with community/ consumers.	
C04. Response / Real-time Activity Targeted and non-targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in a meaningful, often creative way, which may prompt social sharing. Also includes 1:1 or large scale conversational insight and responsive social listening.	
C05. Co-Creation & User Generated Content Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.	
C06. Use of New Technology New technology that pushes the boundaries of digital innovation in a promotional campaign including but not limited to: digital installations (POS & Outdoor), interactive screens, augmented reality, virtual worlds, 3D printing and wearable technology.	

D. Strategy	Materials
D01. Launch / Re-launch Promo & Activation campaigns created to launch or re-launch a product or service on the market.	Compulsory <ul style="list-style-type: none"> • Digital Presentation Image JPG • Mounted Presentation Image (Physical) Optional <ul style="list-style-type: none"> • Case Film (recommended) • Digital Supporting Images JPG • Physical Support Material • Awards Show Film • Digital Supporting Content • URL
D02. Sponsorship & Partnerships For a campaign that utilizes a sponsorship or tie-in partner e.g. sports, music and entertainment.	



E. Campaign	Materials
<p>E01. Integrated Campaign led by Promo & Activation Programmes that use multiple platforms in one campaign which is initiated, led or driven predominantly by Promo & Activation. Entries in this category must contain different media and will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign.</p>	<p>Compulsory</p> <ul style="list-style-type: none">• Digital Presentation Image JPG• Mounted Presentation Image (Physical) <p>Optional</p> <ul style="list-style-type: none">• Case Film (recommended)• Digital Supporting Images JPG• Physical Support Material• Awards Show Film• Digital Supporting Content• URL



RADIO

Celebrating creativity for the airwaves. Entries will need to demonstrate ideas that are wired for sound; that is work that communicates a brand message through audio excellence, sonic innovation or superior aural storytelling.

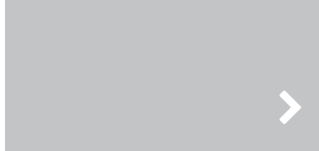
- Criteria considered during judging will predominantly be the idea and the execution.
- There is no overall limit to how many times the same piece of work can be entered into Radio as long as the categories chosen are relevant. However, the same piece of work may only be entered once into 'A. Radio & Audio'.
- You may enter a 'Campaign of Executions' in sections 'A. Radio & Audio' and 'B. Craft' only.

Tips from the Jury

- 'Work hard on your write up, that's the sales pitch.'
- 'Radio is a low involvement medium. Within the first four or five seconds, the audience is either drawn, or else its gone, so I personally looked for something that didn't need me to strain to listen.'
- 'Sometimes the jury members didn't understand some local culture or specific context around the ad that was aired. If this is your case, don't forget to describe it.'

Explore the categories and requirements below:

A. Radio & Audio	Materials
<p>A01. Fast Moving Consumer Goods All fast moving consumer goods, including food and drinks, toiletries and cleaning products.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • MP3 Original Version <p>Optional</p> <ul style="list-style-type: none"> • MP3 English Version • Digital Supporting Content
<p>A02. Durable Consumer Goods All clothing and accessories, furniture and consumer electronics.</p>	
<p>A03. Cars & Automotive Products & Services All vehicles and related products and services, including petrol stations, breakdown and car hire services.</p>	
<p>A04. Travel, Leisure, Retail, Restaurants & Fast Food Chains All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.</p>	
<p>A05. Media & Publications All media and publications, including videogames, streaming services, music, TV and radio stations.</p>	
<p>A06. Financial Products & Services, Commercial Public Services, Business Products & Services All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.</p>	
<p>A07. Corporate Image & Sponsorship All non-product-based campaigns, including event sponsorship and corporate responsibility.</p>	



<p>A08. Charities, Public Health & Safety, Public Awareness Messages All charities, donations and appeals including blood donation, volunteers and animal welfare. All public health and safety messages, including road safety, anti-smoking and safe sex. All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including forces recruitment. All awareness messages such as gender equality, domestic violence and political messages.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • MP3 Original Version <p>Optional</p> <ul style="list-style-type: none"> • MP3 English Version • Digital Supporting Content
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<p>B. Craft</p> <p>The jury will reward the quality of Craft as demonstrated in either the production process, or the technical execution of Radio ads. The jury will consider the level of the emotional bond with the work and whether the craft of the work adds something to the idea and pushes the execution.</p>	<p>Materials</p>
<p>B01. Use of Music Including original composition, licensed recordings or adapted/altered versions of an existing recording.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • MP3 Original Version <p>Optional</p> <ul style="list-style-type: none"> • MP3 English Version • Digital Supporting Content • Demo Film
<p>B02. Sound Design The process of specifying, acquiring, manipulating or generating audio elements. Including sound effects, location recordings, 'atmos', etc.</p>	
<p>B03. Script Recognises the ability of script to creatively transform a brand idea or message into an audio context, that enhances the experience of the listener and meets the confines of the brief and regional regulations. Scripts should be specific to the Radio medium (i.e. not a TV script).</p>	
<p>B04. Casting & Performance Recognises the overall execution of the script through performance, where voice performance is integral to the success of the spot. This could include; tone and pacing, use of accents and impressions etc.</p>	

<p>C. Use of Radio & Audio</p> <p>Innovative use of the radio medium to communicate a brand's message. Work that enhances and reinvigorates the consumers' experience by allowing them to engage with and respond to the radio content</p>	<p>Materials</p>
<p>C01. Use of Music Recognises the innovative or creative use of radio & audio as a medium in a campaign. These entries are not typical spots which are used for direct brand communication, but are part of a bigger idea. The entries demonstrate the creative or innovation use of radio as an Individual medium to communicate the brand's message.</p>	<p>Compulsory</p> <ul style="list-style-type: none"> • MP3 Original Version <p>Optional</p> <ul style="list-style-type: none"> • MP3 English Version • Digital Supporting Content • Demo Film
<p>C02. Use of Audio Technology Recognises break-through innovations, whose creative use has directly enhanced the experience of the listener. The technology demonstrated should be specifically for the use of radio. This may include use of apps or mobile/web technology, software development, and technology that demonstrates a development in the production process and distribution of audio.</p>	
<p>C03. Use of Branded Content / Programming Recognises the creative excellence in paid-for sponsored or brand funded content/ programming on radio stations. There is a synergy between brands and programming/ radio station, and is more than a traditional 'spot'. This may include streaming or podcasting, programmes, programme sponsorship, and content that exemplifies the brand message/ ethos, as well as enhances the experience of the listener and meets the expectations of the radio station's programmers.</p>	